



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

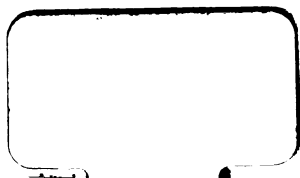
THE PROGRESSIVE
COMPOSITION LESSONS
BOOK THREE



SILVER, BURDETT & COMPANY

ms. T 759.14.219

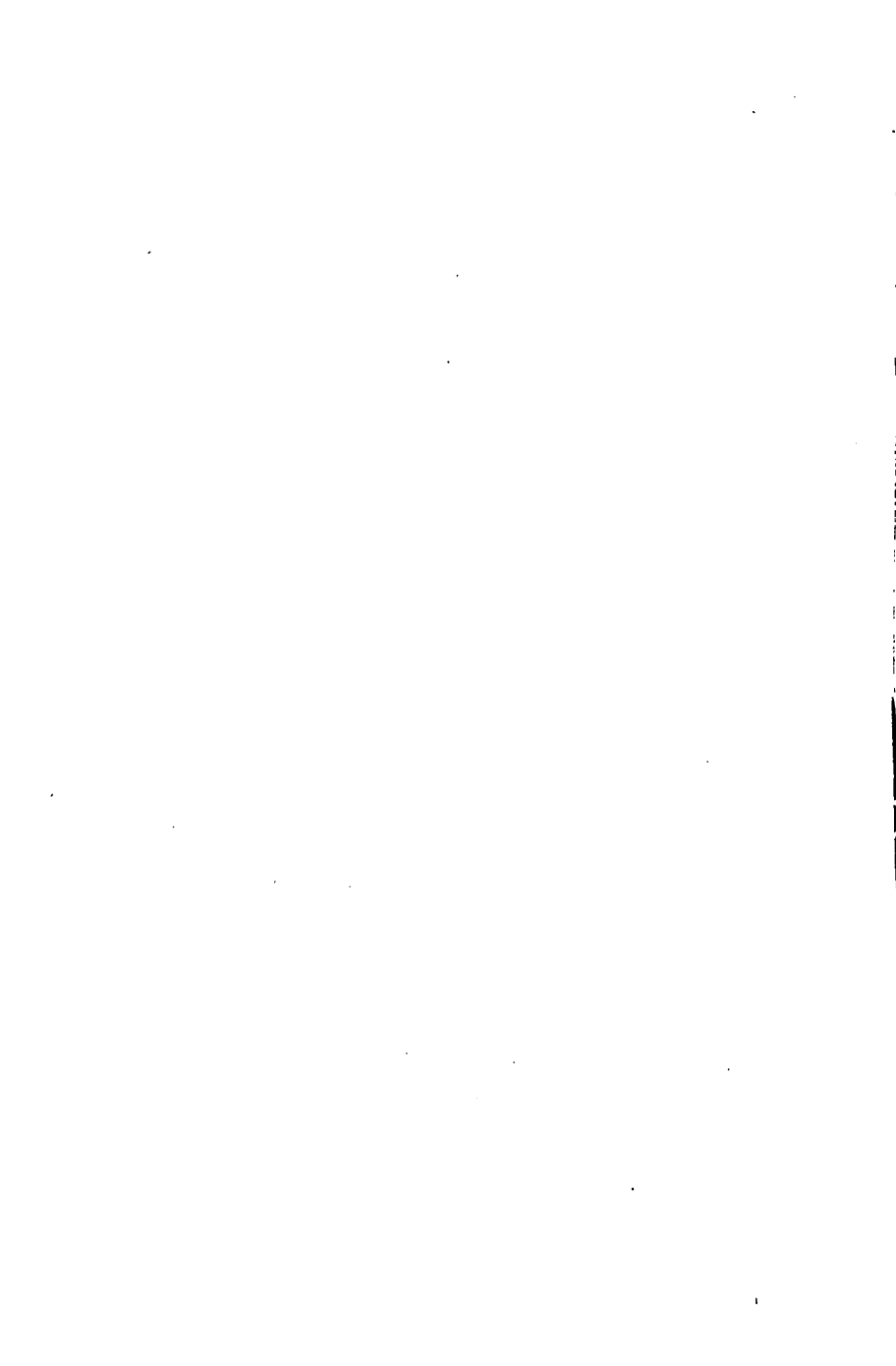
Harvard College Library
THE GIFT OF
GINN AND COMPANY





3 2044 081 491 813

, 88



THE PROGRESSIVE COMPOSITION LESSONS

Book Three Seventh and Eighth Years

BY

IDA M. BRAUTIGAM

Assistant to Principal, City of New York

CHARLES HARPER

Teacher of English, City of New York

CECIL A. KIDD

District Superintendent, City of New York



SILVER, BURDETT AND COMPANY
BOSTON NEW YORK CHICAGO

Educ T 759.14.219

✓

HARVARD COLLEGE LIBRARY

GIFT OF

GINN & CO.

NOV 2 1938

*THE PROGRESSIVE
COMPOSITION SERIES*

BOOK ONE

For Third and Fourth Years

BOOK TWO

For Fifth and Sixth Years

BOOK THREE

For Seventh and Eighth Years

PREFACE

IN compiling these books the authors have had in mind an arrangement of material that will make an easy, systematic and interesting study of that part of English known as Composition.

It has been their purpose, not to give a so-called "graded course in English," but rather to deal primarily with composition *per se*. The other related branches have been touched upon only so far as they are necessarily involved in composition.

In the lower grades teachers have been confused by the wealth of material, both in composition and in language work, that is presented in the textbooks. In the upper grades teachers have experienced great difficulty in getting models of true literary excellence which appeal to the pupils. In order to assist in these two particulars "The Progressive Composition Lessons" have been prepared.

Each lesson has grown out of classroom work covering a number of years; and no lesson has been included that has not stood the test of actual classroom experience. The aim has been to give the child power to express himself readily and clearly.

The method is essentially inductive. Each week's work consists of three lessons. In general these lessons are divided into: I. The preparatory oral work, which must be thorough; II. The written composition; III. The correction exercise, which affords the teacher and the pupils opportunity to correct expression.

PREFACE

The illustrative compositions in the Appendix of the teachers' edition have been taken directly from pupils' work.

Acknowledgement is made to the American Baptist Publication Society for the use of a selection from Marshall Saunders' "My Pets"; the American Book Company for selections from Baldwin's Readers—Fifth Year, L. C. Cooley's "Elements of Natural Philosophy," C. R. W. Dryer's "Lessons in Physical Geography," Gillet and Rolfe's "Natural Philosophy," and William Dean Howells' "Stories of Ohio"; Messrs. D. Appleton & Company for a selection from Charles Kingsley's "Health and Education"; and the Thomas Y. Crowell Company for two selections from J. Walter McSpadden's "Shakesperian Synopses." The selections from Thomas B. Aldrich's "The Story of a Bad Boy," Edward Belamy's "An Echo of Antietam," John Fiske's "Civil Government in the United States," and Roland E. Robinson's "In New England Fields and Woods" are used by permission of the Houghton Mifflin Company, authorized publishers of these works. Acknowledgement is also made to Messrs. Rand McNally & Company for the use of a selection from R. E. Dodge's "Advanced Geography"; Messrs. Charles Scribner's Sons for selections from D. C. Beard's "The Outdoor Handy Book" and Henry M. Stanley's "How I Found Livingston," and for two letters by Robert Louis Stevenson; and Messrs. Silver, Burdett & Company for a selection from Charles Barnard's "Tools and Machines."

CONTENTS

SEVENTH YEAR—FIRST HALF

	PAGE
I. ORIGINAL COMPOSITION (A Pet)—MY DOG "BRANT": <i>Alice Bacon</i>	3
II. ORIGINAL COMPOSITION (An Adventure)—A WILD BOAR: <i>Henry M. Stanley</i> . Sim- plicity. Climax. Theme	5
III. LETTER WRITING—A COMPLAINT. The parts of a letter. The attitude of the writer	8
IV. ORIGINAL COMPOSITION (How to Make an Article)—A SIMPLE TELEPHONE. The elements of good exposition	11
V. ORIGINAL COMPOSITION (A Dialogue)—THE WOLF AND THE MASTIFF: <i>Æsop</i> . The paragraphing of written dialogue. The use of quotation marks	13
VI. ORIGINAL COMPOSITION (An Account)— EARLY SETTLEMENTS: <i>William Dean How-</i> <i>ells</i> . Clearness and simplicity	16
VII. ORIGINAL COMPOSITION (How to Play a Game)—EARTH, AIR, FIRE, AND WATER. Exposition from outline	18
VIII. LETTER WRITING—SOCIAL: <i>Robert Louis</i> <i>Stevenson</i> . The value of content	19

	PAGE
IX. ORIGINAL COMPOSITION (A Disaster)—THE SHIPWRECK: <i>Charles Dickens</i> . The use of detail in narration	22
X. ORIGINAL COMPOSITION (Description of a Place)—THE VAN TASSEL FARM: <i>Washington Irving</i> . The use of detail in description	26
XI. ORIGINAL COMPOSITION (The Working of a Machine)—THE POTTER'S WHEEL: <i>Charles Barnard</i>	28
XII. LETTER WRITING—A REQUEST. A business letter	31
XIII. PARAPHRASE—THE MARCH OF MILES STANDISH: <i>Henry W. Longfellow</i>	32
XIV. STUDY OF A PICTURE—THE LANDING OF THE PILGRIM FATHERS: <i>Charles Lucey</i> . Correlation with poem by <i>Felicia D. Hemans</i> . . .	39
XV. ORIGINAL COMPOSITION (A Scene)—A TROPICAL FOREST SCENE: <i>Charles Kingsley</i> . The emotional appeal in description . . .	42
XVI. ORIGINAL COMPOSITION (A Phenomenon of Nature)—TIDES	44
XVII. ORIGINAL COMPOSITION—INVENTION—THE BUCKWHEAT: <i>Hans Christian Andersen</i> . .	46
XVIII. LETTER WRITING—AN ORDER. Brevity in business letters	49
XIX. ORIGINAL COMPOSITION (A Gift of Nature)—RAIN: <i>Henry Ward Beecher</i> . Word painting . . .	50
XX. ORAL AND WRITTEN REPRODUCTION—THE FEUDAL SYSTEM: <i>Sir Walter Scott</i> . . .	52

SEVENTH YEAR—SECOND HALF

	PAGE
I. ORIGINAL COMPOSITION (An Experience)—MY FIRST DAYS AT SEA: <i>Richard Henry Dana,</i> <i>Jr.</i> The use of appropriate expressions .	57
II. ORIGINAL COMPOSITION (Description of a Person)—MISS LAURA BELL: <i>William M.</i> <i>Thackeray.</i> The use of descriptive words .	60
III. ORIGINAL COMPOSITION (A Game)—BLIND MAN'S BUFF. The test of a good exposition.	62
IV. LETTER WRITING—AN INVITATION. The parts of a letter reviewed	64
V. PARAPHRASE—THE STATUE OF JUSTICE: <i>Henry W. Longfellow.</i> Paragraphing . . .	66
VI. ORIGINAL COMPOSITION (A Public Event)— THE PARADE: <i>Edward Bellamy.</i> Compari- sons	68
VII. ORIGINAL COMPOSITION (A Scientific Instru- ment)—USE OF THE BAROMETER IN MEAS- URING THE HEIGHT OF MOUNTAINS: <i>Gil-</i> <i>let and Rolfe.</i> The use of technical terms .	71
VIII. LETTER WRITING—A REQUEST. Brevity in business letters	73
IX. ORIGINAL COMPOSITION (A Contest)—THE COMBAT: <i>Sir Walter Scott.</i> Suspense. Climax	74
X. ORIGINAL COMPOSITION (Description of a House)—HALL OF SIR FRANCIS: <i>William</i> <i>M. Thackeray.</i> Sentence structure . . .	78

	PAGE
XI. ORIGINAL COMPOSITION (Description of a Fire)—THE WINTER CAMP FIRE: <i>Rowland E. Robinson</i>	81
XII. ORIGINAL COMPOSITION—INVENTION—THE PINE AND THE FLAX: <i>A. Von Rydingsvard</i> . The use of quotation marks. The rule for paragraphing written conversation . . .	83
XIII. LETTER WRITING—SOCIAL: <i>R. L. Stevenson</i> . The value of content	87
XIV. ORIGINAL COMPOSITION (A Performance of Nature)—THE NIGHT WIND: <i>Charles Dickens</i> . Word painting	89
XV. ORIGINAL COMPOSITION (A Geographical Account)—CLIMATE OF AFRICA. Simplicity. Clearness	91
XVI. LETTER WRITING—AN APPLICATION. Importance of correctness	93
XVII. ORIGINAL COMPOSITION (A Scene)—AFTER THE RAIN: <i>Charles Dickens</i> . Word painting	95
XVIII. ORIGINAL COMPOSITION (An Historical Account)—THE MARK AND THE TUN: <i>John Fiske</i> . Conciseness. The value of illustrations	97
XIX. STUDY OF A PICTURE—THE VILLAGE BLACKSMITH: <i>Edwin Landseer</i> . Analysis for appreciative interpretation	101
XX. ORIGINAL COMPOSITION—INVENTION—THE MESSENGERS OF DEATH: <i>J. and W. Grimm</i>	102

CONTENTS

EIGHTH YEAR—FIRST HALF

	PAGE
I. ORIGINAL COMPOSITION (An Experience)—A ROUGH RIDE: <i>Richard D. Blackmore</i> . Move- ment. Climax. Simile	107
II. ORIGINAL COMPOSITION (Description of a Family)—THE CRATCHIT FAMILY: <i>Charles Dickens</i>	110
III. LETTER WRITING—A REQUEST. The parts of a letter	113
IV. ORIGINAL COMPOSITION (How to Make an Article)—HOW TO MAKE A RAFT. An ex- position from outline	115
V. ORIGINAL COMPOSITION (A Trick)—A PIECE OF MOLASSES CANDY: <i>Thomas B. Aldrich</i> . Expressions. Sequence.	118
VI. ORAL AND WRITTEN REPRODUCTION—A FA- MOUS TRIAL: <i>J. Walker McSpadden</i> . . .	121
VII. ORIGINAL COMPOSITION (Topic in Geogra- phy)—FLOOD PLAINS: <i>C. R. W. Dryer</i> . Directness	123
VIII. LETTER WRITING—APPRECIATION: <i>Benja- min Franklin</i> . Content	125
IX. ORIGINAL COMPOSITION (An Event)—A THUNDERSTORM: <i>James Wilson</i> . Word painting. Metaphor. Alliteration . . .	126

	PAGE
X. ORIGINAL COMPOSITION (An Historical Account)—THE PATROON SYSTEM: <i>J. R. Brodhead</i> . Conciseness. Clearness. Authenticity	129
XI. ORIGINAL COMPOSITION (A Scene)—THE SOLITARY SENTINEL: <i>Sir Walter Scott</i>	133
XII. ORIGINAL COMPOSITION (A Pet)—A JAPANESE ROBIN: <i>Marshall Saunders</i> . Composition from outline	136
XIII. ORIGINAL COMPOSITION (Topic in Science)—THE TWO BREATHS: <i>Charles Kingsley</i> . .	140
XIV. LETTER WRITING—AN HISTORICAL LETTER: <i>Abraham Lincoln</i> . Purity	142
XV. ORIGINAL COMPOSITION (An Accident)—A RUNAWAY CANNON: <i>Victor Hugo</i> . Suspense. Vividness	144
XVI. ORIGINAL COMPOSITION (Description of a Place)—EARLY LOG CABINS: <i>William Dean Howells</i>	147
XVII. ORIGINAL COMPOSITION (How to Play a Game)—JACK'S ALIVE: <i>D. C. Beard</i> . The test of a good exposition	149
XVIII. ORIGINAL COMPOSITION (Autobiography)—NOTHING IS USEFUL WHICH IS NOT HONEST: <i>Benjamin Franklin</i>	151
XIX. ORIGINAL COMPOSITION (Story from a Picture)—THE TWO VOICES	153
XX. LETTER WRITING—AN INVITATION. Formal notes	156

EIGHTH YEAR—SECOND HALF

	PAGE
I. ORIGINAL COMPOSITION (An Adventure)— UNEXPECTED AID: <i>James Fenimore Cooper</i> . Climax. Suspense. Onomatopœia . . .	161
II. ORIGINAL COMPOSITION (Description of a Person)—THE FRANK'S APPEARANCE: <i>Sir Walter Scott</i>	165
III. LETTER WRITING—A REQUEST: <i>Robert Burns</i> . Attractiveness	167
IV. ORIGINAL COMPOSITION (How to Make an Article)—HOW TO MAKE A MUSIC CASE .	169
V. ORIGINAL COMPOSITION (A Mistake)—POOR CHARITY: <i>Henry W. Longfellow</i> . Allitera- tion	171
VI. ORAL AND WRITTEN REPRODUCTION—ASSAS- SINATION OF JULIUS CÆSAR: <i>J. Walker Mc- Spadden</i>	173
VII. ORIGINAL COMPOSITION (Topic in Geogra- phy)—THE RELATION OF MOUNTAINS TO MAN: <i>R. E. Dodge</i> . Clearness. Simplicity	175
VIII. ORIGINAL COMPOSITION (A Scene)—EVEN- TIDE: <i>Henry W. Longfellow</i> . Word paint- ing. The use of tropes	178
IX. LETTER WRITING—AN APPLICATION. Im- portant considerations	180
X. ORIGINAL COMPOSITION (An Historical Ac- count)—THE LOUISIANA PURCHASE: <i>Ed- ward Channing</i> . Authenticity	182

	PAGE
XI. ORIGINAL COMPOSITION—INVENTION—THE BIRD'S VICTORY: <i>Hans C. Andersen.</i> Unity	184
XII. ORIGINAL COMPOSITION (An Experiment)— REFLECTION OF COLOR: <i>L. C. Cooley</i> . .	188
XIII. ORIGINAL COMPOSITION (An Experience)— ICHABOD'S RETURN HOME: <i>Washington</i> <i>Irving.</i> Humor. Sequence	191
XIV. ORIGINAL COMPOSITION (A Disaster)— MOUNT VESUVIUS IN ERUPTION: <i>Bulwer</i> <i>Lytton.</i> Appropriate expressions	195
XV. LETTER WRITING—APPRECIATION: <i>W. M.</i> <i>Thackeray.</i> Sincerity	197
XVI. ORIGINAL COMPOSITION (An Imaginary Auto- biography)—THE ADVENTURES OF A SHIL- LING: <i>Joseph Addison</i>	199
XVII. ORIGINAL COMPOSITION (A Humorous De- scription)—THE DUTCH HOUSEWIVES' PAS- SION FOR CLEANLINESS: <i>Washington Irving.</i>	202
XVIII. ORIGINAL COMPOSITION (A System)—DOG- WATCHES: <i>Richard Henry Dana, Jr.</i> . . .	204
XIX. ORIGINAL COMPOSITION (An Argument)— THE IMPORTANCE OF PUNCTUALITY: <i>An-</i> <i>drew Longacre.</i> The value of illustrations .	206
XX. LETTER WRITING—A FORMAL INVITATION .	208

SEVENTH YEAR
FIRST HALF



My Dog "BRANT"

I. ORIGINAL COMPOSITION

A Pet

My Dog "Brant"

It was a case of love at first sight. I met him one Sunday afternoon, while I was strolling about the fields; and from that moment I vowed I would make him mine, if by any wile or guile that result could be brought about.

He was a beautiful shepherd dog, of no breed that I have ever encountered either before or since. His color was buff, shading to white underneath, and set off by two long pointed collars of dark-gray hair upon his shoulders. His tail was long, and as he waved it over his back it reminded me of the white plume of King Henry of Navarre.

But the crowning glory of the dog was his face. The color of his face was the lightest and most esthetic shade of "old gold," and was set off by a black nose-tip, two little black eyebrows, a pair of sensitive and inquisitive yellow ears, and the most human, intelligent, loving brown eyes that it has ever been my lot to meet.

His face, when I first met him, was lighted up with a smile of joy at seeing a party of friendly people approaching him; and when I called him he came bounding across the field, with his plummy tail waving, his brown eyes shining, and such an expression of good will to men, that then and there the conquest was made, and I became his abject slave and adorer.

That was all I saw of him for about a month, though during that time I was negotiating with his master to see on what terms he would give up all claim to the dog. What those negotiations were, I will not tell here; but at the end of the month, after I had returned to my home in the city, my blandishments prevailed, and the dog was sent down by express.

I received a telegram saying that the dog Brant had started; and soon afterward an express wagon drove up to the door; and there, sitting on the seat beside the driver, and beaming as if he owned the whole town and were returning to his possessions after long absence, was the dog Brant. He came in, sure that he was among friends; and from the moment of his arrival he never expressed a desire for any other home than the one to which he had come.

ALICE BACON.

From *Swinton's Fifth Reader*.

Copyright, 1883, 1911. Published by the American Book Company.

I. Oral Composition

Read the model. What kind of composition is it: description, narration, exposition?

Give the meaning of—*wile or guile; encountered; crowning glory; esthetic; inquisitive; negotiating; blandishments.*

Give the topic of each paragraph. In your own words describe "Brant."

To the teacher.—When a pupil has given his description, his classmates should be called upon to criticize his account. Do not permit them to be hypercritical, and insist upon their being constructive as well as destructive in the criticism.

Mention some pets you have had. Following this outline, tell about one of them:

1. How the pet was obtained.
2. His appearance.
Size; color; covering; eyes; characteristics.
3. His disposition.
4. His place in the home.

II. Written Composition

Write your composition. Be sure to have your descriptive words appropriate to the animal described.

Read your composition several times, each time with but one purpose in view: to make a better selection of words and expressions; to correct errors in grammar; in spelling; in punctuation and capitalization.

III. Correction Exercise

Read your composition to your classmates, who will criticize it.

Exchange compositions with a classmate and correct each other's work.

II. ORIGINAL COMPOSITION

An Adventure

A Wild Boar

Emerging again into the broad sunlight, I strolled further in search of something to shoot. Presently I saw,

feeding quietly in the forest which bounded a valley on the left, a huge reddish-colored wild boar, armed with most horrid tusks. Leaving Kalulu, my attendant, crouched down behind a tree, and my solar helmet behind another close by, that I might more safely stalk the animal, I advanced toward him, and, after taking a deliberate aim, fired.

As if nothing whatever had hurt him, the animal made a furious bound, and then stood with his bristles erected and his tufted tail curved over the back—a most formidable brute in appearance.

While he was thus listening and searching the neighborhood with his keen, small eyes, I planted another shot in his chest. Instead of falling, however, as I expected, he charged furiously in the direction the bullet had come, and, as he rushed past me, another ball was fired, which went right through him; but still he kept on, until, within six or seven yards from the trees behind which Kalulu was crouching, he suddenly halted, and then dropped.

As I was about to advance on him with my knife, he suddenly started up; his eyes had caught sight of the little boy Kalulu, and were then almost immediately attracted by the sight of the snowy helmet.

These strange objects proved too much for the boar, for, with a terrible grunt, he darted into a thick brake from which it was impossible to oust him; and as it was getting late, and the camp was about three miles away, I was reluctantly obliged to return without the meat.

HENRY M. STANLEY.

From *How I Found Livingston*.

I. Oral Composition

What kind of composition is this? Why? Notice how simply the story is told. Where is the climax? What would be the effect of bringing in the climax earlier?

State the theme; that is, sum up the story in a short statement: as, While hunting I came upon a huge boar, who, though thrice hit by me, darted into a thick brake in which I was obliged to leave him on account of the lateness of the day.

Give the meaning of—*emerging; strolled; deliberate; erected; tufted; formidable; keen; charged; brake; oust; reluctantly*. Explain—*stalk the animal; searching the neighborhood*.

Give expressions you particularly like in this story and tell why you like them.

Here are some titles of adventures others have had: The Saving of a Dog's Life; A Narrow Escape; Near the Lake; A Predicament; My Fishing Trip.

Mention some adventure you have had. State the theme of your story. Keeping to your theme and following this outline, tell about your adventure:

1. Circumstances.
Time, place, people.
2. (a) What happened.
(b) What was done.
3. The outcome.

II. Written Composition

Write your composition. Read it several times. What is the purpose of each reading?

III. Correction Exercise

If the composition you are criticizing has not the climax at the end, try to recast the work so that it will be there.

III. LETTER WRITING—A COMPLAINT

26 West End Avenue,
New York, Dec. 2, 1914.

Messrs. Lord and Taylor,
424 Fifth Avenue, New York.

Gentlemen:

Last Tuesday I purchased at your store two embroidered pillowcases, for which I paid three dollars and fifty cents (\$3.50). They were to be delivered at the above address and I have not yet received them.

I shall appreciate your prompt attention to this matter.

Very truly yours,
(Miss) Edith Summers.

To the teacher.—The third lesson should be devoted to the reading and the discussion of the pupils' compositions. While a pupil reads, the class should make notes for suggestions which are to be offered when the reader has concluded. Active interest is aroused when all are taking part. Near the close of the period the pupils may exchange compositions and correct errors which were not noticed during the oral reading.

I. Oral Composition

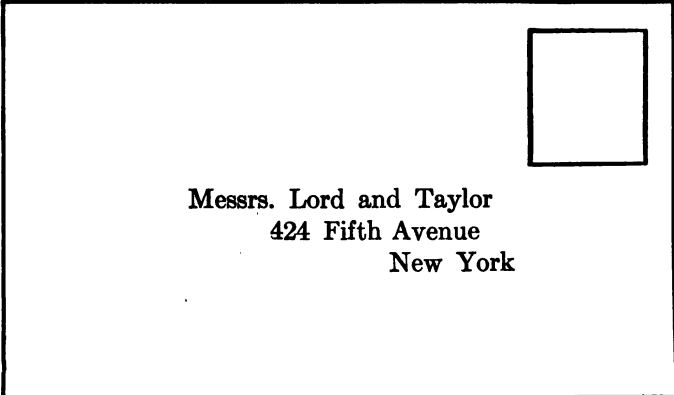
Read the heading. Of what two parts does it consist? Where does each begin? Tell what punctuation marks are used and why.

Read the salutation. Of what three parts does it consist? Where does each part begin? Tell what punctuation marks are used and why.

In the body of the letter what does the first paragraph state? The second? What indentation have both paragraphs?

Read the closing. Where does it begin? What punctuation mark is placed at the end? What word begins with a capital?

Read the signature. Where does it begin? Why is it necessary to write *Miss*? Why is *Miss* placed in parenthesis?



Messrs. Lord and Taylor
424 Fifth Avenue
New York

Read the superscription. Tell where each part is placed.

In this letter what is the attitude of the one who complains? Why does a courteous letter receive better and more prompt attention than one which is not?

Mention some things about which you have had to complain.

SUGGESTIONS: The wrong book sent; Camera films not received; Pressure of the gas; Treatment received on a car; The condition of the street.

Suppose that you have to write a letter complaining of something. Tell what you will write in your letter.

1. The complaint.
2. The request.

II. Written Composition

Write your letter, following closely the form given in the model.

Draw a rectangle to represent an envelope and write the superscription.

III. Correction Exercise

Exchange letters with a classmate and compare his work with the model. Mark mistakes and let him make the corrections.

To the teacher.—There are several correct forms for a letter. Better results are obtained by selecting one good form and adhering closely to it, than by allowing the use of several.

IV. ORIGINAL COMPOSITION

How to Make an Article

A Simple Telephone

To make a simple telephone, procure two round medium-sized tin cans, and remove the bottoms with a pair of pliers. Then thoroughly soak two pieces of strong paper a little larger than the openings in the cans.

Now stretch these papers, while wet, over the bottom ends of the cans and securely tie by means of a cord wound round the sides near these ends. Cut away the waste paper that extends beyond the cord, and paste a narrow strip of paper over the cord and the rough edges.

If you have worked carefully, you will have, when the papers are dry, a tight drum over each opening. By means of a needle make a hole in the center of each drum large enough to admit a piece of fishline or strong twine. Pass the string through the hole and make a large knot at the end. Then cautiously pull the string back until the knot bears upon the inside surface of the paper. Cut the string the desired length and secure the second end to the other drum in the same manner as the first.

Your voice will carry only when the string is taut and where the distance between stations is short. If a turn has to be made, the string must be supported. This is done by passing it through loops made of twine fastened at the turns. It is best, however, to have the string as nearly straight as possible.

This instrument will afford you a great deal of amusement. You can telephone your friend in another room or in the next house, and hold as long a conversation with him as you please.

I. Oral Composition

What kind of composition is this? Why? From this explanation could you make a telephone? What is the test of a good exposition?

Give the topic of each paragraph. In your own words tell how to make a telephone. Follow this outline:

1. Materials.
2. Construction.
 - (a) How to prepare the parts.
 - (b) How to put them together.
3. How to use the article.
4. The pleasure it gives.

Following the outline, tell how to make some thing you have been taught to make in the workshop, the cooking room, at home, or in the sewing class.

SUGGESTIONS: A Wagon; A Jack-o'-lantern; A Water Telescope; An Apron; An Embroidered Centerpiece; Fudge; A Sponge Cake.

Follow closely the explanation of your classmate and see whether he has said what he means. When

To the teacher.—It is advisable to have the pupil's composition in the appendix of the Teacher's Edition read in conjunction with the lesson. It gives the members of the class a better understanding of what they are to do, and it shows them that in the model a goal has been set which is attainable by them.

you criticize his work, do not stop with telling him what is wrong; but give him the right thing to put in its place.

II. Written Composition

Write your composition. Be sure to give enough detail so that your explanation will be clear. Do not make the mistake of supposing that the reader knows how to make the article. Tell, step by step, what is to be done.

Read over your work and make corrections.

III. Correction Exercise

While your classmate reads, follow, in imagination, his directions. See whether it is possible to make the article from his explanation.

V. ORIGINAL COMPOSITION

A Dialogue

The Wolf and the Mastiff

A wolf, who was almost skin and bone, so well did the dogs of the neighborhood keep guard, met one moonlight night a sleek mastiff, who was as strong as he was fat.

The wolf would gladly have supped off him, but saw there would first be a great fight, for which, in his

To the teacher.—In the third lesson, if the article described admits of it, have a pupil at the blackboard illustrate, step by step, the directions given.

condition, he was not prepared; so bidding the dog good-night very humbly, he praised his good looks.

"It would be easy for you," replied the mastiff, "to get as fat as I am if you liked. Quit this forest where you and your fellows live so wretchedly, and often die of hunger. Follow me and you will fare much better."

"What shall I have to do?" asked the wolf.

"Almost nothing," answered the dog, "only chase away the beggars and fawn upon the folks of the house. You will in return be paid with all sorts of nice things, to say nothing of many a friendly pat on the head."

The wolf, at the picture of so much comfort, nearly shed tears of joy. They trotted off together, but as they went along the wolf noticed a bare spot on the dog's neck.

"What is that mark?" said he.

"Oh, nothing," said the dog.

"How nothing?" urged the wolf.

"Oh, the merest trifle," answered the dog; "the collar, which I wear when I am tied up, is the cause of it."

"Tied up!" exclaimed the wolf, with a sudden stop. "Tied up! Can you not then always run where you please?"

"Well, not quite always," said the mastiff, "but what can that matter?"

"It matters so much to me," replied the wolf, "that your lot shall not be mine at any price," and, leaping away, he ran once more into his native forest.

From *Æsop's Fables*.

I. Oral Composition

What is the theme of this fable? What is the meaning of—*sleek*; *fawn*; *lot*? Show how each animal was right, from his standpoint, in being

satisfied with his condition. What lesson does the fable teach?

Besides *answered* and *replied*, what other words are used when the speaker is indicated? Mention others that might have been used. By what should you be guided in your selection?

Tell where quotation marks are placed. How are they placed with reference to the other punctuation marks?

Who speaks in the third paragraph? The fourth? The fifth? The seventh? Notice that in no instance are the words of both the wolf and the dog placed in the same paragraph.

Mention some lessons that can be taught by a fable. Invent a fable which gives one of these lessons. Do not tell what the lesson is. Let the reader find it out as he has to do in "The Wolf and the Mastiff."

II. Written Composition

Write your composition. Use such expressions to indicate the speaker as will be in keeping with his thoughts. State the purposes for which you should read your composition several times.

III. Correction Exercise

In criticizing the work of your classmate, look particularly for mistakes in the position of the

quotation marks. When in doubt as to where they should be placed, look at the model.

VI. ORIGINAL COMPOSITION

An Account

Early Settlements

When the first settlers broke the silence of the woods with the stroke of their axes, and hewed out a space for their cabins and their fields, they inclosed their homes with a high stockade of logs, for defense against the Indians; or if they built their cabins outside the wooden walls of their stronghold, they always expected to flee to it at the first alarm, and to stand siege within it.

The Indians had no cannon, and the logs of the stockade were proof against their rifles; if a breach was made, there was still the blockhouse left, the citadel of every little fort. This was heavily built, and pierced with loopholes for the riflemen within, whose wives ran bullets for them at its mighty hearth, and who kept the savage foe from its sides by firing down upon them through the projecting timbers of its upper story. But in many a fearful siege the Indians set the roof ablaze with arrows wrapped in burning tow, and then the fight became desperate indeed.

After the Indian war ended, the stockade was no longer needed, and the settlers had only the wild beasts to contend with, and those constant enemies of the poor in all ages and conditions,—hunger and cold.

WILLIAM DEAN HOWELLS.

From *Stories of Ohio*.

I. Oral Composition

State the theme of this account. Give the topic of each paragraph.

Give other words for—*broke; pierced; mighty; projecting; fearful; ablaze; desperate; constant*. Give the meaning of—*stockade; proof; breach; blockhouse; citadel; timbers; siege; tow; contend*.

Give this account in your own words.

Mention some places that can be described in a manner similar to that of "Early Settlements." Following this outline, tell about one of them:

1. Appearance in general.
2. Details of place.
 - (a) How laid out.
 - (b) Uses to which it is put.
 - (c) How it serves its purpose.
3. Its future.

II. Written Composition

Write the theme and the outline for your particular composition. Your outline should follow the plan given in Lesson I.

Write your account. Try to imitate the model in the simplicity of the language you use.

To the teacher.—Too much emphasis can not be placed upon the necessity of abundant oral work. If the time given to composition is limited, omit the correction exercise, or even the written composition, rather than the oral work.

III. Correction Exercise

Remember, in criticizing your classmates' compositions, always to give something in place of that with which you find fault.

VII. ORIGINAL COMPOSITION

How to Play a Game

Earth, Air, Fire, and Water

To play this game, seat yourselves in a circle, take a clean duster or handkerchief, and tie it in a big knot, so that it may be easily thrown from one player to another.

One of the players throws it to another, at the same time calling out either of these names,—Earth, Air, Fire, or Water. If "Earth" is called, the player to whom the ball is thrown has to mention something that lives on the earth, as lion, cat; if "Air" is called, something that lives in the air; if "Water," something that lives in the water; but if "Fire" is called, the player must keep silence.

Always remember not to put birds in the water or animals or fishes in the air; to be silent when "Fire" is called, and answer before ten can be counted. For breaking any of these rules a forfeit must be paid.

From *The Games Book for Boys and Girls*.

I. Oral Composition

Is this a good explanation? Why do you think so? Why are you not told what to do with the forfeits? Why are you not told when the game ends?

In your own words tell how to play the game.

Following this outline, tell how to play one of your favorite games:

1. (a) Preparation.
(b) Articles needed.
2. How the game is played.
3. (a) Rules of the game.
(b) Penalty for breaking them.

In imagination your classmates will follow your directions and see whether they could play the game according to your explanation.

II. Written Composition

Write your composition. Read over your work and see that your explanation is clear.

III. Correction Exercise

Try to express in a better and clearer way any directions in a classmate's composition which are not readily understood.

VIII. LETTER WRITING—SOCIAL

August, 1875.

My dear Mother:

I have been three days at a place called Grez, a pretty and very melancholy village on the plain. A low bridge

To the teacher.—In the third lesson have a good and a poor composition dramatized to show the value of clear exposition.

of many arches choked with sedge; great fields of white and yellow water lilies; poplars and willows innumerable; and about it all such an atmosphere of sadness and slackness, one could do nothing but get into the boat and out of it again, and yawn for bedtime.

Yesterday Bob and I walked home; it came on a very creditable thunderstorm; we were soon wet through; sometimes the rain was so heavy that one could only see by holding the hand over the eyes; and to crown all, we lost our way and wandered all over the place, and into the artillery range, among broken trees, with big shot lying about among the rocks. It was near dinner time when we got to Barbizon; and it is supposed that we walked from twenty-three to twenty-five miles, which is not bad for the Advocate, who is not tired this morning. I was very glad to be back again in this dear place, and smell the wet forest in the morning. Simpson and the rest drove back in a carriage, and got about as wet as we did.

Why don't you write? I have no more to say.

Ever your affectionate son,

Robert Louis Stevenson.

I. Oral Composition

Name the parts of a letter. What is missing in this heading. Tell where each part is placed and what punctuation marks are used.

Give the meaning of—*melancholy; sedge; innumerable; atmosphere of sadness and slackness; creditable.*

Give the topic of each paragraph.

Name some people to whom you might write. Mention some things about which you might write.

SUGGESTIONS: A baseball game; Camping; Arrival at a summer hotel; A trip; An accident.

If you were to write to a friend about one of the subjects you have mentioned, the first thing to do would be to plan your work. You can not write a good letter, unless you first plan it well.

In what way is a social letter a composition? Every composition should have, in general, an introduction, a body, and a conclusion. Write the outline for your letter.

Read the outline to your classmates for the purpose of receiving their criticism. Following the outline, tell what you will write.

II. Written Composition

Write your letter. Avoid all such beginnings as: "Because it is raining" and "As I have nothing to do." They are not complimentary to the person to whom you write.

Draw a rectangle to represent an envelope and write the superscription to your letter.

III. Correction Exercise

When you have received the criticism of your teacher and your classmates, make corrections in your work.

IX. ORIGINAL COMPOSITION

A Disaster

The Shipwreck

"A schooner, from Spain or Portugal, laden with fruit and wine! Make haste, sir, if you want to see her! It's thought she'll go to pieces every moment."

The excited voice went clamoring along the staircase; and I wrapped myself in my clothes as quickly as I could, and ran into the street. Numbers of people were there before us, all running in one direction, to the beach. I ran the same way, outstripping a good many, and soon came facing the wild sea.

In the difficulty of hearing anything but wind and waves, and in the crowd, and the unspeakable confusion, and my first breathless attempts to stand against the weather, I was so confused that I looked out to sea for the wreck, and saw nothing but the foaming heads of the great waves. A half-dressed boatman standing next me pointed with his bare arm (a tattooed arrow on it, pointing in the same direction) to the left. I saw it, close in upon us!

One mast was broken short off, six or eight feet from the deck, and lay over the side, entangled in a maze of sail and rigging; and all that ruin, as the ship rolled and beat,—which she did without a moment's pause, and with a violence quite inconceivable—beat the side as if it would stave it in. Some efforts were even then being made to cut this portion of the wreck away; for as the ship, which was broadside on, turned towards us in her rolling, I plainly descried her people at work with axes,



THE SHIPWRECK

especially one active figure, with long curling hair, conspicuous among the rest.

But a great cry, which was audible even above the wind and water, rose from the shore at this moment; the sea sweeping over the rolling wreck made a clean breach, and carried men, spars, casks, planks, bulwarks, heaps of such toys, into the boiling surge.

CHARLES DICKENS.

From *David Copperfield*.

I. Oral Composition

Read this narrative. What is the effect of the first paragraph? Where is the climax? Would the interest be kept up as long if the climax came sooner in the story? Why not?

Give some of the expressions in the story that particularly hold the attention.

Give the meaning of—*laden; clamoring; unspeakable confusion; to stand against the weather; maze; inconceivable; stave; descried; conspicuous; audible; breach; surge.*

Read aloud the story and, as you read, put in any details that you think the author might have given. What is the effect of giving all the details?

Mention some disasters you have seen or about which you have heard or read.

SUGGESTIONS: A Mine Explosion; An Accident at Sea; A Collision; The Derailing of a Train; The California Earthquake; Last Excursion of the "General Slocum."

Write the theme and the outline for your account of some disaster. Make your outline specific; that is, have it apply only to your composition and not to a disaster in general. Follow this general outline:

1. The alarm.
2. The excitement.
3. Place of the disaster.
4. The disaster.
5. The outcome.

Read to your teacher and your classmates what you have written and receive their criticism.

II. Written Composition

Write your story. Leave out all the details that can be supplied by the reader's imagination. Unnecessary detail makes the account monotonous and uninteresting.

How many times should you read your composition? State the purpose of each reading.

III. Correction Exercise

In criticizing the work of your classmate, strike out unnecessary details.

X. ORIGINAL COMPOSITION

Description of a Place

The Van Tassel Farm

Old Baltus Van Tassel was a perfect picture of a thriving, contented, liberal-hearted farmer. He seldom, it is true, sent either his eyes or his thoughts beyond the boundaries of his own farm; but within those everything was snug, happy, and well-conditioned. He was satisfied with his wealth, but not proud of it; and piqued himself upon the hearty abundance, rather than the style in which he lived.

His stronghold was situated on the banks of the Hudson, in one of those green, sheltered, fertile nooks in which the Dutch farmers are so fond of nestling. A great elm-tree spread its broad branches over it; at the foot of which bubbled up a spring of the softest and sweetest water, in a little well formed of a barrel; and then stole sparkling away through the grass, to a neighboring brook, that bubbled along among alders and dwarf willows. Hard by the farmhouse was a vast barn, that might have served for a church; every window and crevice of which seemed bursting forth with the treasures of the farm; the flail was busily resounding within it from morning till night; swallows and martins skimmed twittering about the eaves; and rows of pigeons, some with one eye turned up, as if watching the weather, some with their heads under their wings or buried in their bosoms, and others swelling, and cooing, and bowing about their dames, were enjoying the sunshine on the roof. Sleek, unwieldy porkers were grunting in the repose and abundance of their pens,

whence sallied forth, now and then, troops of sucking pigs, as if to snuff the air. A stately squadron of snowy geese were riding in an adjoining pond, convoying whole fleets of ducks; regiments of turkeys were gobbling through the farmyard; and guinea fowls fretting about it, like ill-tempered housewives, with their peevish, discontented cry. Before the barn door strutted the gallant cock, that pattern of a husband, a warrior, and a fine gentleman, clapping his burnished wings, and crowing in the pride and gladness of his heart—sometimes tearing up the earth with his feet, and then generously calling his ever-hungry family of wives and children to enjoy the rich morsel which he had discovered.

WASHINGTON IRVING.

From *The Legend of Sleepy Hollow*.

I. Oral Composition

Give the topic of the first paragraph. The second?

Give the meaning of—*Van Tassel was a perfect picture; thriving; well-conditioned; piqued; hearty abundance; flail; resounding; eaves; unwieldy; repose; convoying; burnished.*

Give other expressions for—*sent either his eyes or his thoughts; satisfied with his wealth, but not proud of it; fond of nestling; stole sparkling away; hard by the farmhouse; skimmed twittering; sallied forth.*

In the lesson on "The Shipwreck" you were told not to give all the details. What would be the effect of leaving out the details in this description;

in other words, what would happen to Irving's picture of "The Van Tassel Farm"?

In your own words describe "The Van Tassel Farm".

Mention some places that lend themselves to description. Following the plan of the model, describe one of them.

II. Written Composition

Write two paragraphs: in the first, introduce the thing you are going to describe; and in the second, describe it and its surroundings.

III. Correction Exercise

Try to give to your classmates better expressions and descriptive words than those they have chosen.

XI. ORIGINAL COMPOSITION

The Working of a Machine

The Potter's Wheel

A thrower, whirling table, or potter's wheel was known in Egypt long centuries ago. It is so old we do not know who invented it or where it began its long career of usefulness.

The potter's wheel consists of a small round table, supported by an upright shaft that rests on a pivot below.

To the teacher.—In criticizing their classmates' compositions, pupils should be encouraged to indicate the good points as well as the poor ones.

By the use of suitable machinery, a belt being preferred, the table may be made to turn or whirl round swiftly. In old tables the workman sat before the table and caused it to turn by pushing it round with his feet. Modern machines are made to turn either by a man or a boy turning a crank, or, better still, are connected with some steam engine or other motor.

In making a plate, bowl, cup, pot, vase, saucer, or other stone or chinaware vessel, the potter, sitting before the whirling table, places or "throws" upon it a lump of soft, wet, plastic clay. The clay sticks to the table and whirls round with it. While it is thus in rapid motion, it is easy to mold it into any form the potter desires. Pressing his hand down upon it, the clay spreads quickly out into a dishlike, circular form. Pressing with both hands upon the plastic clay, he causes the sides of the dish to rise, and it becomes a bowl. Every touch of the hand or fingers causes it to assume new shapes, and all the shapes will be circular in form.

To see a well-trained potter mold his plastic clay on his whirling table is most interesting. The soft clay seems to spring up into new and beautiful forms as by magic, and we watch the interesting work with a feeling of admiration for the unknown master workman who first invented such an exceedingly useful machine.

CHARLES BARNARD.

From Tools and Machines.

I. Oral Composition

Give the meaning of—*career; supported; shaft; pivot; plastic; assume.*

Give the topic of each paragraph. In what way does the last paragraph add to the composition? What is the test of a good exposition?

In your own words describe "The Potter's Wheel."

Mention some machines you have seen working;—machines other than those about which we all know—such as, A lace loom; A silk weaving machine; A reaper and binder; A mill saw; A cotton machine.

Following the outline of the model, describe the working of one of them.

1. A short history of the machine.
2. Of what the machine consists.
3. How it works.
4. How it is regarded.

II. Written Composition

Write your composition. Read it carefully to see whether you have said what you mean. Read it again to make corrections in sentence structure. A third reading should be solely to correct errors in grammar. The last two readings should be devoted to making corrections (1) in spelling, and (2) in punctuation and in capitalization.

III. Correction Exercise

Read your composition aloud for class criticism.

Exchange compositions with a classmate and make corrections in each other's work.

XII. LETTER WRITING—A REQUEST

42 Lincoln Avenue,
St. Louis, May 4, 1914.

Mr. Charles Smith,
La Salle School, St. Louis.

Dear Sir:

Kindly allow my son, Walter, to leave school at ten o'clock this morning as I shall need him at home the remainder of the day.

George will tell him about the lessons, and I will see that Walter studies them this evening.

Respectfully yours,
Mabel L. Holmes.

Mrs. James T. Holmes.

Mr. Charles Smith

I. Oral and Written Composition

Who wrote this letter? By what other name is she known? Why is this name placed in the letter?

What are some of the things about which either of your parents has to write to your teacher? Select one of these things and state how the letter should be worded.

Write the letter for your parent but do not sign it. Who should sign it? Write the superscription.

II. Correction Exercise

When you have exchanged letters with a classmate, compare his work with the model and mark the mistakes.

Return letters and make corrections in your work.

III. Supplementary Composition

What other kind of business letter might you write for your mother? Write such a letter.

XIII. PARAPHRASE

The March of Miles Standish

After a three days' march he came to an Indian encampment

Pitched on the edge of a meadow, between the sea and the forest;

Women at work by the tents, and warriors, horrid with
war paint,
Seated about a fire, and smoking and talking together;
Who, when they saw from afar the sudden approach of
the white men,
Saw the flash of the sun on breastplate and sabre and
musket,
Straightway leaped to their feet, and two, from among
them advancing,
Came to parley with Standish, and offer him furs as a
present;
Friendship was in their looks, but in their hearts there
was hatred.

Braves of the tribe were these, and brothers, gigantic in
stature,
Huge as Goliath of Gath, or the terrible Og, king of
Bashan;
One was Pecksuot named, and the other was called Watta-
wamat.
Round their necks were suspended their knives in scab-
bards of wampum,
Two-edged, trenchant knives, with points as sharp as a
needle.
Other arms had they none, for they were cunning and
crafty.
“Welcome, English!” they said,—these words they had
learned from the traders

To the teacher.—If the pupils are not acquainted with the poem, they should read it some time previous to the composition lesson; or an extract from the masterpiece they are studying in class may be substituted.

Touching at times on the coast, to barter and chaffer for
peltries.

Then in their native tongue they began to parley with
Standish,

Through his guide and interpreter, Hobomok, friend of
the white man,

Begging for blankets and knives, but mostly for muskets
and powder,

Kept by the white man, they said, concealed, with the
plague, in his cellars,

Ready to be let loose, and destroy his brother, the red
man!

But when Standish refused, and said he would give them
the Bible,

Suddenly changing their tone, they began to boast and
to bluster.

.

Then stood Pecksuot forth, self-vaunting, insulting Miles
Standish;

While with his fingers he patted the knife that hung at
his bosom,

Drawing it half from its sheath, and plunging it back as
he muttered,

"By and by it shall see; it shall eat; ah, ha! but shall
speak not!

This is the mighty Captain the white men have sent to
destroy us!"

Meanwhile Standish had noted the faces and figures of
Indians

Peeping and creeping about from bush to tree in the
forest,

Feigning to look for game, with arrows set on their bow-strings,
Drawing about him still closer and closer the net of their ambush.
But undaunted he stood, and dissembled and treated them smoothly;
So the old chronicles say, that were writ in the days of the fathers.
But when he heard their defiance, the boast, the taunt and the insult,
All the hot blood of his race, of Sir Hugh and of Thurston de Standish,
Boiled and beat in his heart, and swelled in the veins of his temples.
Headlong he leaped on the boaster, and, snatching his knife from its scabbard,
Plunged it into his heart, and, reeling backward, the savage
Fell with his face to the sky, and a fiendlike fierceness upon it.

Straight there arose from the forest the awful sound of the war whoop,
And, like a flurry of snow on the whistling wind of December,
Swift and sudden and keen came a flight of feathery arrows.
Then came a cloud of smoke, and out of the cloud came the lightning,
Out of the lightning thunder; and death unseen ran before it.

Frightened the savages fled for shelter in swamp and in
thicket,
Hotly pursued and beset; but their sachem, the brave
Wattawamat,
Fled not; he was dead. Unswerving and swift had a bullet
Passed through his brain, and he fell with both hands
clutching the greensward,
Seeming in death to hold back from his foe the land of his
fathers.

HENRY WADSWORTH LONGFELLOW.

From *The Courtship of Miles Standish*.

I. Oral Exercise

Where were the Indians encamped? What was their appearance? What were they doing? Why were they surprised to see Standish and his band? Why did the two braves wish to detain Standish? Why did they offer him gifts?

Describe the appearance of the two braves. What were their characters? What did they mean by the *plague*? Read the words of Pecksuot and tell what he meant by them. Give the meaning of—*trenchant*; *chaffer*; *peltries*.

Give several adjectives that will describe the character of Standish. Quote from the poem expressions to show the truth of your statement. Give the meaning of—*undaunted*; *dissembled*; *chronicles*.

What is the first thing that attracts your attention at the firing of a gun? The second? The third? How does Longfellow express these three? Explain—*death unseen ran before it.*

Name the expressions you particularly like and tell why you enjoy them.

In your own words tell of "The March of Miles Standish." Follow this outline:

1. The Indian encampment.
 - (a) Where situated.
 - (b) Appearance and occupation of the Indians.
 - (c) Approach of the white men.
2. The two braves.
 - (a) Appearance.
 - (b) Attitude toward Standish.
 - (1) Humility.
 - (2) Hostility.
3. Miles Standish.

Character; how shown.
4. The engagement.
 - (a) The attack.
 - (b) The repulse.
 - (c) Defeat of the Indians.

II. Written Composition

Write your account of "The March of Miles Standish" and keep as close as possible to the spirit of the author.

III. Correction Exercise

Correct errors in statement of facts as well as in language.



THE LANDING OF THE PILGRIM FATHERS

XIV. STUDY OF A PICTURE

The Landing of the Pilgrim Fathers

The breaking waves dashed high
On a stern and rock-bound coast;
And the woods, against a stormy sky,
Their giant branches tossed;

And the heavy night hung dark,
The hills and waters o'er,
When a band of exiles moored their bark
On the wild New England shore.

Not as the conqueror comes,
They, the true-hearted, came,
Not with the roll of the stirring drums,
And the trumpet that sings of fame.

Not as the flying come,
In silence and in fear;—
They shook the depths of the desert gloom
With their hymns of lofty cheer.

Amidst the storm they sang;
And the stars heard, and the sea;
And the sounding aisles of the dim woods rang
To the anthem of the free.

To the teacher.—It might be well to have this poem read by the pupils, or memorized by them, before it is taken up in connection with the picture study.

The ocean eagle soared,
From his nest by the white wave's foam;
And the rocking pines of the forest roared,—
This was their welcome home!

There were men with hoary hair
Amidst that pilgrim band;—
Why had they come to wither there,
Away from their childhood's land?

There was woman's fearless eye
Lit by her deep love's truth;
There was manhood's brow serenely high,
And the fiery heart of youth.

What sought they thus afar?
Bright jewels of the mine?
The wealth of seas, the spoils of war?
They sought a faith's pure shrine.

Ay, call it holy ground,
The soil where first they trod;
They have left unstained what there they found—
Freedom to worship God.

FELICIA D. HEMANS.

I. Oral Exercise

Study the picture and read the poem carefully;
then answer these questions:

What people are represented in the group? What
are they doing? What vessel carried them across
the ocean? Where is it in the picture?

On what kind of coast did the Pilgrims land?
What kind of weather did they have?

How does a conqueror land? How does a refugee land? What was the spirit in which the Pilgrims came ashore? What did they do?

What welcomed them to the new land?

What kind of men and women were the Pilgrims?

What was their purpose in coming to the New World?

With the answers to these questions in mind, tell the story of "The Landing of the Pilgrim Fathers." Follow this outline:

1. The Pilgrims.
 - (a) How they came.
 - (b) What they did on landing.
2. The country.
 - (a) Kind.
 - (b) Weather.
3. Spirit in which the Pilgrims came.
 - (a) Not that of conquerors.
 - (b) Not that of refugees.
 - (c) But that of freemen.
4. Their welcome.
 - (a) By the eagle.
 - (b) By the pines.
5. Kind of men and women.
6. Their purpose in coming to New England.

II. Written Composition

Write an outline for an account of the landing of the Pilgrims, as suggested by the picture. Following this outline, write your composition.

III. Correction Exercise

In criticizing your classmates' compositions, be sure to point out any errors in statement.

XV. ORIGINAL COMPOSITION

A Scene

A Tropical Forest Scene

As the sun rose higher and higher, a great stillness fell upon the forest. The jaguars and the monkeys had hidden themselves in the darkest depths of the woods. The birds' notes died out one by one; the very butterflies ceased their flitting over the tree tops, and slept with outspread wings upon the glossy leaves, undistinguishable from the flowers around them. Now and then a parrot swung and screamed at them from an overhanging bough; or a thirsty monkey slid lazily down a swinging vine to the surface of the stream, dipped up the water in his tiny hand, and started chattering back, as his eyes met those of some foul alligator peering upward through the clear depths below.

In shaded nooks beneath the boughs rabbits as large as sheep went paddling sleepily round and round, thrusting up their unwieldy heads among the blooms of the blue

water lilies; while black and purple water hens ran up and down upon the rafts of floating leaves. The shining snout of a fresh-water dolphin rose slowly to the surface; a jet of spray whirled up; a rainbow hung upon it for a moment; and the black snout sank lazily again.

Here and there, too, upon some shallow pebbly shore, scarlet flamingoes stood dreaming, knee-deep, on one leg; crested cranes pranced up and down, admiring their own finery; and ibises and egrets dipped their bills under water in search of prey; but before noon, even those had slipped away, and there reigned a stillness which might be heard.

CHARLES KINGSLEY.

From Westward Ho!

I. Oral Composition

Give the substance of each paragraph.

Show how the author has gradually decreased the number of sounds till, at the end of his description, there is perfect stillness.

What feeling do you experience while reading this account? What means has Kingsley employed to arouse this feeling? Illustrate your answer by picking out the expressions that denote quietness.

Give other expressions for—*great stillness fell; darkest depths; clear depths; shaded nooks; thrusting up their unwieldy heads; jet of spray whirled up; a rainbow hung upon it; reigned a stillness.*

Mention some scenes that arouse the feeling of vastness; of gayety; of quietness; of awe; of patriotism.

SUGGESTIONS: A View of the Ocean; Bathing at Rockaway Beach; Sunset on the Farm; The Grand Cañon of the Colorado; Transports Leaving for Cuba.

Make an outline for a composition describing a scene which has appealed to you. Read it to your teacher and your classmates for their criticism.

Following your outline, describe the scene.

II. Written Composition

Write your composition. Charles Kingsley made his description so vivid that one can almost feel himself in the forest. Try to get a similar effect in your composition.

III. Correction Exercise

In criticizing the work of your classmate, try to improve his expressions. Where can you get information when in doubt as to the best word to use?

XVI. ORIGINAL COMPOSITION

A Phenomenon of Nature

Tides

People living upon the seacoast are familiar with the fact that the ocean water rises for about six hours and then slowly falls. This rising and falling of the water twice each day forms what is known as the tide. For a long time it puzzled men to explain this: it was called the

breathing of the earth, and by certain uncivilized races it is to this day thought to be caused by some great animal.

As a result of careful study, we have learned that the tides are caused by the moon and the sun, especially the former. Each of these bodies is pulling upon the earth, by the attraction of gravitation, as a horseshoe magnet pulls upon a piece of iron. When the sun and moon pull upon the earth, the ocean, being a liquid that can be moved, is drawn slightly out of shape. This causes two great swells, or waves, many hundreds of miles broad, which pass around the earth, following the moon. When these swells reach the shores, they cause the rise of water known as the tide.

From *Tarr & McMurry's Geographies, Second Book.*

Copyright 1900 by The Macmillan Company.

I. Oral Composition

Give the topic of the first paragraph. The second. State the theme. Would this account be quite as clear with the first paragraph omitted? In what way does the paragraph add to the account?

Tell how tides are caused.

Mention some subjects in geography about which you have studied. Following the plan of the model, tell about one of them.

II. Written Composition

Note the simplicity and the clearness of the language in the model. Write your composition and in it try to imitate that style.

III. Correction Exercise

Criticize your classmate's work both as to facts and as to language.

XVII. ORIGINAL COMPOSITION—INVENTION

The Buckwheat

When you pass a field of buckwheat after a thunderstorm, you can often see that it looks black and scorched. The farmers say, "The lightning has scorched it"; but one might ask why should the lightning do it? I will tell you what a sparrow told me, and he heard it from an old willow tree, which stood close by a field of buckwheat.

In all the surrounding fields there grew fine crops of wheat, barley, and oats. The wheat field was the most flourishing, and the heavier it was with golden grain, the lower it bent down in humility and meekness. But the buckwheat did not bend like the rest of the grain, but stood up proudly and stiffly.

"I am quite as rich as the best of them," it said, "and much more beautiful, for my flower is as lovely as the rosy apple blossoms. Do you know anything so beautiful and stately as I am, you sleepy old willow?"

The willow nodded its head, as much as to say, "Oh, yes, indeed I do." But the buckwheat only became more boastful, and said proudly, "That stupid tree is so old that grass and weeds are growing all over its body."

A dreadful storm was coming on, and all the little flowers in the fields folded up their tender leaves, or meekly bowed down their faces to the ground. But the buckwheat held its head higher than before.

"Bend your head down as we do," the kind flowers whispered.

"I don't see why I should," the buckwheat replied.

"Bend down your head as we do," cried the wheat and the barley and the oats, "for the angel of the storm is coming. He has wings that reach from the clouds down to the lowest depths of the valleys, and he will destroy you before you have time to cry for mercy."

"Let him," said the buckwheat. "I will not humble myself."

"Shut up your flowers and draw in your leaves," the old willow tree said. "Don't look up at the lightning when the cloud bursts. Even men are afraid to do that. If they did look, they would become blind, and what, then, would happen to us who are far more feeble?"

"More feeble, you say?" cried the buckwheat, with scorn. "Now, whatever happens I will look right into heaven." And in its pride it did so. It seemed as if all the world were on fire, so vivid was the lightning.

When the storm had passed away, the flowers and corn lifted up their heads, refreshed by the rain. But the buckwheat was so scorched by the lightning that it was as black as a coal, and was like a dead weed, fit only to be rooted up and burned.

The old willow tree waved its branches in the wind, and great drops of water fell from its leaves as if it were crying. So the sparrows said, "Why are you crying? It is very beautiful here. How bright the sun shines, and how briskly the clouds sail along!"

The willow then told them all about the pride of the buckwheat, and the punishment which it had received. I, who now tell you this story, heard it from the sparrows, who told it to me one evening when I asked them for a tale.

HANS CHRISTIAN ANDERSEN.

I. Oral Composition

What kind of narration is this story? What is the value of invention? State the theme of this invention. Give the outline.

What was the attitude of the buckwheat? What was that of the other plants? What is the story intended to illustrate? Name some of the expressions you like and tell why they appeal to you.

Tell in your own words the story of "The Buckwheat."

Give the rule for the placing of quotation marks. Give the rule for paragraphing in a dialogue. How many quotations are there in the fourth paragraph? Does the willow speak in this paragraph? Has the rule been violated here?

Read these titles and tell whether they suggest stories to you: A Trip to the Sun; The Pen and the Ink; The Disagreeable Pine; A Christmas Candle; A Discontented Pendulum; What My Dog "Tray" Told Me about Cats. Mention other titles.

Tell what story you might invent about one of them. Write your theme and your outline. Read them aloud to receive the criticism of your teacher and your classmates.

Tell your story.

II. Written Composition

Write your story. Give it an attractive title. Why?

Enumerate the classes of errors you will have in mind when you correct your work.

III. Correction Exercise

Along what lines should you criticize your classmates' stories.

XVIII. LETTER WRITING—AN ORDER

11 Rockview Terrace,
Plainfield, N. J.,
November 30, 1913.

Messrs. Charles Scribner's Sons,
597 Fifth Ave., New York.

Gentlemen:

Kindly send me by mail one copy of Bryant's Poems, for which please find enclosed a postal money order for one dollar (\$1.00), the price as catalogued.

Yours truly,

Thomas Jones.

I. Oral and Written Composition

Why should a letter of this type be brief and to the point? How was the money sent? Tell in what other ways money can be sent.

Mention some things you have occasion to order. Name the people from whom you would order them. If you were to write the order, tell what you would say.

Write a letter ordering something that you need. Write the superscription. Correct your work by comparing it with the model.

II. Correction Exercise

Mark errors in form and punctuation in the work of your classmate. He should correct them himself by inspecting the model.

III. Supplementary Composition

Write to a grocer a letter ordering six articles. How should the names of these articles be placed in the letter? Besides the names, what else should be given?

XIX. ORIGINAL COMPOSITION

A Gift of Nature

Rain

A good summer storm is a rain of riches. If gold and silver rattled down from the clouds, they could hardly enrich the land so much as soft, long rains. Every drop is silver going to the mint. The roots are machinery, and, catching the willing drops, they array them, refine them, roll them, stamp them, and turn them out coined berries, apples, grains, and grasses!

When the heavens send clouds and they bank up the horizon, be sure they have hidden gold in them. All the mountains of California are not so rich as are the soft mines of heaven, that send down treasures upon man without tasking him, and pour riches upon his field without spade or pickax—without his search or notice.

Well, let it rain, then! No matter if the journey is

delayed, the picnic spoiled, the visit adjourned. Blessed be rain—and rain in summer. And blessed be He who watereth the earth and enricheth it for man and beast.

HENRY WARD BEECHER.

I. Oral Composition

State in your own words the meaning of the second sentence in the model. Explain what is meant by—*every drop is silver; roots are machinery; willing drops*. How can drops of rain be turned into *berries, apples, grains, and grasses*?

Give other words for—*rattled; soft; long; array; refine; coined; tasking; adjourned*. What was the author's attitude toward rain?

Compare this model with "Tides" on page 44 and state the difference in the treatment of the two. What object did the authors have in mind when they wrote about tides? What object had Beecher in writing about the rain?

Close your book and, as closely as you can, reproduce Beecher's description of "Rain."

Mention some things in nature that can be treated in a way similar to that of the model.

SUGGESTIONS: Frost; Wind; Heat; Cold; Storms; Rainbows.

Give the outline for your composition. [Following the outline, give your description. ✓

II. Written Composition

Write your composition. When you make a comparison, be sure that it is suitable.

III. Correction Exercise

When you criticize your classmates' compositions, be sure to give something better in the place of that with which you find fault.

XX. ORAL AND WRITTEN REPRODUCTION

The Feudal System

This connection of a king as sovereign, with his princes and great men as vassals, must be attended to and understood in order that you may comprehend the history which follows.

A great king, or sovereign prince, gave large provinces, or grants of land, to his dukes, earls, and noblemen; and each of these possessed nearly as much power, within his own district, as the king did in the rest of his dominions. But then the vassal, whether duke, earl, lord, or whatever he was, was obliged to come with a certain number of men to assist the sovereign, when he was engaged in war; and in time of peace, he was bound to attend on his court when summoned, and do homage to him,—that is, acknowledge that he was his master and liege lord. In like manner, the vassals of the crown, as they were called, divided the lands which the king had given them into estates, which they bestowed on knights

and gentlemen, whom they thought fitted to follow them in war and to attend them in peace; for they, too, held courts, and administered justice, each in his own province. Then the knights and gentlemen, who had these estates from the great nobles, distributed the property among an inferior class of proprietors, some of whom cultivated the land themselves, and others by means of husbandmen and peasants, who were treated as a sort of slave, being bought and sold like brute beasts, along with the farms which they labored.

Thus, when a king, like that of France or England, went to war, he summoned all his crown vassals to attend him, with the number of armed men corresponding to his fief, as it was called; that is, territory which had been granted to each of them. The prince, duke, or earl, in order to obey the summons, called upon all the gentlemen to whom he had given estates, to attend his standard with their followers in arms. The gentlemen, in their turn, called on the franklins, a lower order of gentry, and upon the peasants; and thus the whole force of the kingdom was assembled in one array. This system of holding lands for military service, that is, for fighting for the sovereign when called upon, was called the Feudal System. It was general throughout Europe for a great many ages.

SIR WALTER SCOTT.

From *Tales of a Grandfather*.

I. Oral Exercise

What kind of composition is this? In your own words tell what is stated in the first sentence.

What do you notice about the length of the sentences? What is the advantage of using sentences of this length? Show how carefully and clearly each statement is worded.

Explain the uses of the comma and the semicolon. Following this outline, describe the Feudal System:

1. Introduction of the topic.
2. Explanation of the Feudal System.
 - (a) The king's grants of land.
 - (b) The vassals' obligations.
 - (1) To furnish soldiers.
 - (2) To attend court.
 - (3) To do homage.
 - (c) The vassals' land.
 - (1) How divided.
 - (2) The knights' obligations.
 - (d) The knights' land.
 - (1) How divided.
 - (2) The franklins' obligations.
3. How the Feudal System worked.

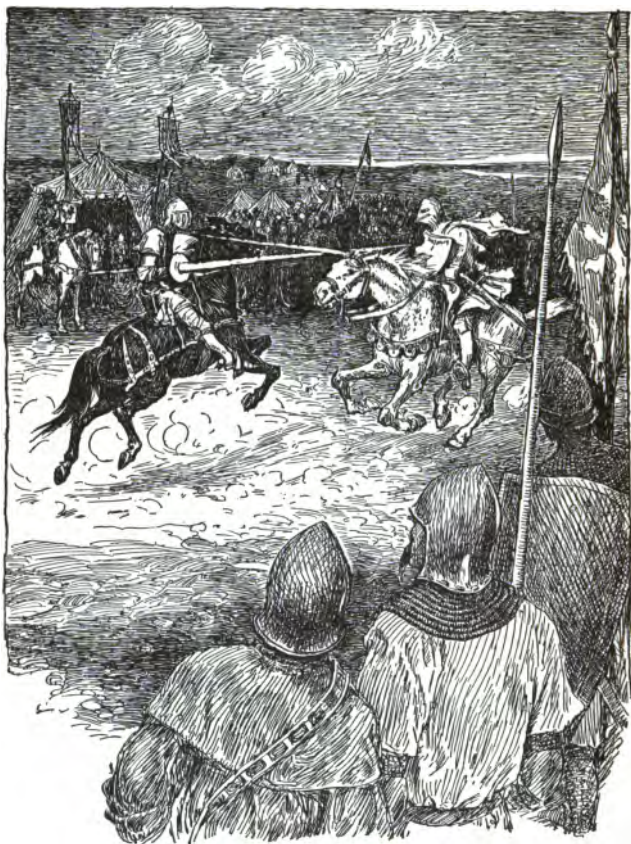
II. Written Exercise

Write your composition. Make corrections

III. Correction Exercise

In the criticism of your classmates' compositions, attention must be paid to the correctness of statement as well as to the language used.

SEVENTH YEAR
SECOND HALF



THE COMBAT

See page 74

I. ORIGINAL COMPOSITION

An Experience

My First Days at Sea

"With all my imperfections on my head," I joined the crew, and we hauled out into the stream, and came to anchor for the night. The next day we were employed in preparation for sea, reeving studding-sail gear, crossing royal yards, putting on chafing gear, and taking on board our powder. On the following night I stood my first watch. I remained awake nearly all the first part of the night from fear that I might not hear when I was called; and when I went on deck, so great were my ideas of the importance of my trust, that I walked regularly fore and aft the whole length of the vessel, looking out over the bows and taffrail at each turn, and was not a little surprised at the coolness of the old seaman whom I called to take my place, in stowing himself snugly away under the longboat for a nap. That was a sufficient lookout, he thought, for a fine night, at anchor in a safe harbor.

The next morning was Saturday, and, a breeze having sprung up from the southward, we took a pilot on board, hove up our anchor, and began beating down the bay. I took leave of those of my friends who came to see me off, and had barely opportunity for a last look at the city and well-known objects, as no time is allowed on board ship for sentiment. As we drew down into the

lower harbor, we found the wind ahead in the bay, and were obliged to come to anchor in the roads. We remained there through the day and part of the night. My watch began at eleven o'clock at night, and I received orders to call the captain if the wind came out from the westward. About midnight the wind became fair, and, having summoned the captain, I was ordered to call all hands. How I accomplished this, I do not know, but I am quite sure that I did not give the true, hoarse, boatswain call of "A-a-l-l ha-a-and! up anchor, a-hoy-ay!" In a short time every one was in motion, the sails loosed, the yards braced, and we began to heave up the anchor, which was our last hold upon Yankeeland.

RICHARD HENRY DANA, JR.

From Two Years Before the Mast.

I. Oral Composition

What kind of composition is this model? What effect is secured by starting the story at once without any preliminary description or explanation?

Give other expressions for—*with all my imperfections on my head; I stood my first watch; so great were my ideas of the importance of my trust; walked fore and aft; I took leave of my friends; to come to anchor; to call all hands.*

Give the meaning of—*hauled; watch; trust; taffrail; stowing; sufficient; lookout; hove; beating; sentiment.*

Pick out the words and the expressions that are particularly appropriate to this story. What effect is given to this account by their use?

Think of some experience you have had. State the theme for a composition narrating that experience. Write your outline. Remember your plan should give the events in the order in which they occurred.

Read your theme and your outline aloud so that you may receive the criticism of your teacher and your classmates.

Relate your experience.

II. Written Composition

Write your story. Do not include in it facts which have little or no bearing on the theme.

Read your composition several times, each time with but one purpose in view: to improve your expressions; to correct errors in grammar; in spelling; in punctuation and capitalization.

III. Correction Exercise

Read your story to your teacher and your classmates who will criticize it.

Exchange compositions with a classmate and correct each other's work.

To the teacher.—In the third lesson, while a pupil reads his composition aloud, his classmates may make notes on suggestions which they will offer him when he has concluded his reading. All criticism on the part of pupils should be constructive as well as destructive.

II. ORIGINAL COMPOSITION

Description of a Person

Miss Laura Bell

At that age she had attained her present altitude of five feet four inches, so that she was called tall and gawky by some, and a maypole by others, of her own sex, who prefer littler women. But if she was a maypole, she had beautiful roses about her head, and it is a fact that many swains were disposed to dance round her. She was ordinarily pale, with a faint rose tinge in her cheeks; but they flushed up in a minute when occasion called, and continued so blushing ever so long, the roses remaining after the emotion had passed away which had summoned those pretty flowers into existence. Her eyes have been described as very large from her earliest childhood, and retained that characteristic in later life.

Good-natured critics (always females) said that she was in the habit of making play with those eyes, and ogling the gentlemen and ladies in her company; but the fact is, that nature had made them so to shine and to look, and they could no more help so looking and shining than one star can help being brighter than another.

It was doubtless to mitigate their brightness that Miss Laura's eyes were provided with two pairs of veils in the shape of the longest and finest black eyelashes, so that, when she closed her eyes, the same people who found fault with those orbs, said that she wanted to show off her eyelashes.

WILLIAM M. THACKERAY.

From *Pendennis*.

I. Oral Composition

What kind of composition is this? Why?

Give the meaning of—*altitude; gawky; swains; disposed; ordinarily; tinge; flushed; summoned; characteristic; ogling; mitigate; orbs*. What is meant by *beautiful roses; pretty flowers?*

Explain the use of the parenthesis in the second paragraph. Do you think the critics were really *good-natured*? What trait in them does the author wish to point out? What impression of Miss Laura Bell do you get from the description?

In your own words describe "Miss Laura Bell."

Describe some person in whom you are interested. Follow this outline:

1. Appearance.
 - (a) Size.
 - (b) Complexion.
 - (c) Characteristics.
2. Character illustrated by some incident.
3. How the incident was regarded.

II. Written Composition

Write your composition. Use those descriptive words which will best give to your readers the

To the teacher.—To illustrate the manner in which the model is to be imitated, the pupil's composition in the appendix of the Teachers' Edition may be read in conjunction with the lesson.

impression you have. From what source can you get help when you can not think of the exact word to use?

How many times should you read over your composition to make corrections? State the purpose of each reading.

III. Correction Exercise

Compare the work of your classmate with the model and see how closely he has imitated Thackeray. Tell him in what respects he might improve his description.

III. ORIGINAL COMPOSITION

A Game

Blind Man's Buff

In the olden times this game was known by the name of "Hoodman Blind," as in those days the child that was chosen to be "Blind Man" had a hood placed over his head, which was fastened at the back of the neck. In the present day the game is called "Blind Man's Buff," and very popular it is amongst young folk.

Before beginning to play, the middle of the room should be cleared, the chairs placed against the wall, and all toys and footstools put out of the way. The child, who has been selected to be "Blind Man" or "Buff," is blindfolded. He is then asked the question, "How many horses has your father?" The answer is "Three"; and to the question, "What color are they?" he replies: "Black, white, and gray." All the players then cry:

"Turn round three times and catch whom you may."
"Buff" accordingly spins around and then the fun commences. He tries to catch the players, whilst they in turn do their utmost to escape "Buff," all the time making little sounds to attract him. This goes on until one of the players is caught, when "Buff," without having the bandage removed from his eyes, has to guess the name of the person he has secured. If the guess is a correct one the player who has been caught takes the part of "Buff," and the former "Buff" joins the ranks of the players.

From *The Games Book for Boys and Girls*.

I. Oral Composition

What kind of composition is this model? Why?

What is the topic of the first paragraph? Without it could you understand, just as well, how to play the game? In what way does it add to the account? What is the test of a good exposition?

Explain the use of the quotation marks and the capitals. Where do you find a colon used in the model? Give the reason for its use.

In your own words tell how to play the game.

Mention some games you have played. Explain how to play the one you like best. Follow this outline:

1. Introduction.
2. The game.
 - (a) Preparation.
 - (b) How played.

II. Written Composition

Write your composition. Remember that the test of a good explanation is the ability of the reader to understand it. Do not suppose that he knows what is in your mind and not expressed; give sufficient detail.

III. Correction Exercise

Follow, in imagination, the directions of your classmate and see whether you could play the game from his description, if you had never seen it played.

IV. LETTER WRITING—AN INVITATION

286 Garfield Place,
Brooklyn, Jan. 2, 1915.

Dear Harry:

Next Friday evening at half after seven o'clock, we are going to give my brother George a surprise party. It is his twelfth birthday and Mother is inviting all his friends to help celebrate the occasion.

We are depending upon you to aid in making the evening a pleasant one. Please do not disappoint us. Do not, of course, let George know anything about it. He has not the slightest suspicion of what is going to take place.

Cordially yours,
John Simmins.

To the teacher.—A good and a poor composition may be dramatized to show the necessity for clear statements.

I. Oral Composition

Read the heading. Of what two parts does it consist? Where does each begin? Tell what punctuation marks are used.

Read the salutation. Where does it begin? What mark of punctuation is used?

Where does the body of the letter begin? Where does the second paragraph begin?

Read the closing. Where does it begin? What punctuation mark is used at the end? Which word begins with a capital?

Where does the signature begin? What punctuation mark is used?

What information does the first paragraph give? What request is made in the second paragraph?

How would you word a reply of acceptance to this letter? How would you word a declination?

Mention some invitations you might send to your friends.

SUGGESTIONS: Invitation to a ball game; To an outing; To visit you in the country; To spend some time at your home; To dinner.

II. Written Composition

Write an invitation, an acceptance, or a declination. Compare your work with the model in order to get the form correct. Draw a rectangle to represent an envelope and write the superscription.

III. Correction Exercise

Exchange letters with a classmate and mark mistakes in his work. He should make the corrections himself.

If you have many mistakes in your letter, re-write it.

V. PARAPHRASE

The Statue of Justice

Once in an ancient city, whose name I no longer remember,

Raised aloft on a column, a brazen statue of Justice

Stood in the public square, upholding the scales in its left hand,

And in its right a sword, as an emblem that justice presided

Over the laws of the land, and the hearts and the homes of the people.

Even the birds had built their nests in the scales of the balance,

Having no fear of the sword that flashed in the sunshine above them.

But in the course of time the laws of the land were corrupted;

Might took the place of right, and the weak were oppressed, and the mighty

Ruled with an iron rod. Then it chanced in a nobleman's
palace

That a necklace of pearls was lost, and ere long a
suspicion

Fell on an orphan girl who lived as a maid in the household.
She, after form of trial condemned to die on the scaffold,
Patiently met her doom at the foot of the statue of Justice.
As to her Father in heaven her innocent spirit ascended,
Lo! o'er the city a tempest rose; and the bolts of the
thunder

Smote the statue of bronze, and hurled in wrath from
its left hand

Down on the pavement below the clattering scales of the
balance,

And in the hollow thereof was found the nest of a magpie,
Into whose clay-built walls the necklace of pearls was
inwoven.

HENRY W. LONGFELLOW.

From *Evangeline*.

I. Oral Exercise

State what purpose Longfellow had in telling this story.

Give the meaning of—*aloft; brazen; emblem; presided; corrupted; chanced; ere long; condemned; doom; innocent; smote; hurled; clattering; inwoven*. Give other expressions for—*in the course of time; might took the place of right; ruled with an iron rod; after form of trial*.

Give the outline of "The Statue of Justice." In your own words tell the story.

II. Written Exercise

For a paraphrase how should you divide this selection into paragraphs? Write the outline and read it aloud so as to receive the criticism of your teacher and your classmates.

Write your paraphrase of "The Statue of Justice." You may quote those parts of the text which most appeal to you.

III. Correction Exercise

Correct mistakes made by departing from the story of the poem.

VI. ORIGINAL COMPOSITION

A Public Event

The Parade

After hours of patient waiting, at last the word passes from mouth to mouth, "They are coming!" Vehicles are quickly driven out of the way, and in a general hush all eyes are turned toward the head of the street. Presently there is a burst of martial music, and the regiment comes wheeling round the corner into view and fills the wide street from curb to curb with its broad front.

As the blue river sweeps along, the rows of polished bayonets, rising and falling with the swinging tread of the men, are like interminable ranks of foam-crested waves rolling in upon the shore. The imposing mass, with its rhythmic movement, gives the impression of a single organism. One forgets to look for the individuals in it, forgets that there are individuals.

Even those who have brothers, sons, lovers there, for a moment almost forget them in the impression of a mighty whole. The mind is slow to realize that this great dragon, so terrible in its beauty, emitting light as it moves from a thousand burnished scales, with flaming crest proudly waving in the van, is but an aggregation of men singly so feeble.

EDWARD BELLAMY.

From *An Echo of Antietam*.

I. Oral Composition

Give the meaning of—*general hush; martial; interminable; foam-crested; imposing; rhythmic; organism; mighty whole; realize; emitting; burnished; flaming crest; van; aggregation*. What is meant by—the *blue river; the great dragon; the burnished scales*?

To what things is the regiment compared? In your own words tell why it resembles these things.

What expressions in this extract do you particularly like? Tell why they appeal to you.

Following the outline on page 70, describe the event:

1. The occasion.
 - (a) Crowd waiting.
 - (b) Announcement of the soldiers' approach.
 - (c) Sound of music, and first view of the soldiers.
2. Appearance of the soldiers.
 - (a) Like a river.
 - (b) As one mass.
3. Impression of strength.
 - (a) Individuals forgotten.
 - (b) United strength.
 - (c) Individual strength.

Mention some public events you have seen; such as, The Unveiling of a Statue; A Review; A Pageant; A Political Procession.

Select one of the events mentioned and write a theme and a complete outline for a composition describing it.

II. Written Composition

Read the theme and the outline to your teacher and your classmates and receive their criticism.

Write your composition. Read it several times to make corrections. Look for only one kind of error at a time.

III. Correction Exercise

Try to give your classmates better expressions than those they have used.

VII. ORIGINAL COMPOSITION

A Scientific Instrument

Use of the Barometer in Measuring the Height of Mountains

One of the chief uses of the barometer is to measure the height of mountains. It has already been stated that the atmospheric pressure is less as the height above the earth is greater. When we have found at what rate it diminishes, we can readily find the height of mountains by means of the barometer. We have to find the difference between the readings of the barometer at the level of the sea and at the top of the mountain. This shows how much the pressure has diminished, and from this we can find the height of the mountain.

If the pressure of the atmosphere decreased uniformly as we ascend, it would be very easy to find the elevation of a place by means of a barometer. But, owing to the variations in the density of the air as we ascend, the pressure changes according to a complicated law; and this complicates the formula for finding the exact elevation of a place from the readings of the barometer. As a rough rule it may be stated that the barometer falls one inch for every nine hundred feet of ascent.

GILLET and ROLFE.

From *Natural Philosophy*.

I. Oral Composition

Give the topic of each paragraph. Pick out the technical terms and give their meaning. From

what source has this extract been taken? Why is it proper to use technical terms here rather than popular ones? In what way are technical expressions clearer and more definite than popular ones? Illustrate your answer by reference to the model.

Tell why this exposition plunges directly into the explanation of the use of the barometer, without any introduction.

In your own words tell how the barometer is used to measure altitude.

Discuss one of the following: How an Air Pump Works; The Nature of the Siphon; The Hydraulic Press; The Fireless Cooker; Different Forms of Water Pumps; The Vacuum Cleaner; The Air Vent in an Oil Can; or anything else about which you have studied in your science lessons. Follow the outline of the model.

1. The instrument.
 - (a) For what it is used.
 - (b) How to use it.
2. Laws governing its use.

II. Written Composition

Write your outline for a description of some instrument. When it has been criticized by your teacher and your classmates, write your composition.

III. Correction Exercise

Correct errors in statements as well as in language.

VIII. LETTER WRITING—A REQUEST

678 Madison Avenue,
New York, May 3, 1914.

Messrs. Park and Tilford,
59th St. and Fifth Ave., New York.

Gentlemen:

At your earliest convenience kindly send me a list of your goods, with prices, and oblige,

Yours very truly,
William Steimetz,
per G. S.

I. Oral and Written Composition

In what particulars does the salutation in this letter differ from that in the letter on page 64? Who did the actual writing of this letter? How is this indicated?

Why is it not necessary to state that the list should be sent "to the above address"? One of the main things to bear in mind in a business letter is to have it brief and to the point. Give the reason for this.

Name some things your father might request a business house to send him by mail. State how the letter should be worded.

To the teacher.—Call upon the pupils to ask questions of one another in regard to the form of a letter. This will impress upon them the correct position of the parts and the proper punctuation to be used.

Write a letter for your father, sign his name, and write your initials. Compare your work with the model and make corrections. Write the superscription.

II. Correction Exercise

Read your letter aloud for class criticism.

Exchange letters with a classmate. Compare the letter given you with the model and mark mistakes in form. The writer of the letter can correct his own work by referring to the model.

Rewrite your letter if you have any mistakes in it.

III. Supplementary Composition

Tell how you should word a letter to some newspaper asking for information on some topic.

Write such a letter.

IX. ORIGINAL COMPOSITION

A Contest

The Combat

The hour at length arrived, the trumpets sounded, the knights rode into the lists armed at all points, and mounted like men who were to do battle for a kingdom's honor. They wore their vizors up, and, riding around the lists three times, showed themselves to the spectators. Both were goodly persons and both had noble countenances.

But there was an air of manly confidence on the brow of the Scot—a radiancy of hope, which amounted even to cheerfulness, while, although pride and effort had recalled much of Conrade's natural courage, there lowered still on his brow a cloud of ominous despondence. Even his steed seemed to tread less lightly and blithely to the trumpet sound than the noble Arab which was bestrode by Sir Kenneth; and the *spruch-sprecher* shook his head while he observed that while the challenger rode around the lists in the course of the sun—that is, from right to left—the defender made the same circuit widdersins—that is, from left to right—which is in most countries held ominous.

Each took his lance aloft, as if to ascertain the weight and toughness of the unwieldy weapon, and then laid it in the rest. The sponsors, heralds, and squires now retired to the barriers, and the combatants sat opposite to each other, face to face, with couched lance and closed vizor, the human form so completely enclosed that they looked more like statues of molten iron than beings of flesh and blood. The silence of suspense was now general—men breathed thicker, and their very souls seemed seated in their eyes, while not a sound was to be heard save the snorting and pawing of the good steeds, who, sensible of what was about to happen, were impatient to dash into career.

They stood thus for perhaps three minutes, when, at a signal given by the Soldan, an hundred instruments rent the air with their brazen clamors, and each champion striking his horse with the spurs, and slacking the rein, the horses started into full gallop, and the knights met in mid space with a shock like a thunderbolt. The

victory was not in doubt—no, not one moment. Conrade, indeed, showed himself a practiced warrior; for he struck his antagonist knightly in the midst of his shield, bearing his lance so straight and true that it shivered into splinters from the steel spearhead up to the very gauntlet. The horse of Sir Kenneth recoiled two or three yards and fell on his haunches, but the rider easily raised him with hand and rein.

But for Conrade there was no recovery. Sir Kenneth's lance had pierced through the shield, through a plated corslet of Milan steel, through a *secret*, or coat of linked mail, worn beneath the corslet, and wounded him deep in the bosom, and borne him from his saddle, leaving the truncheon of the lance fixed in his wound.

SIR WALTER SCOTT.

From *The Talisman*.

I. Oral Composition

Of what age does Scott write in this model? Can you tell what the outcome of contests in those days was supposed to prove? On what ground did the people base their belief?

Give the meaning of—*lists; confidence; radiancy; ominous despondence; blithely; circuit; ascertain; unwieldy; career; brazen clamors; recoiled; truncheon.*

Give other expressions for—*armed at all points; to do battle; silence of suspense; souls seemed seated in their eyes; to dash into career; rent the air.*

Read the expressions you particularly like and tell why they appeal to you.

Explain the use of the dash as employed frequently in this model. How does the author keep the reader in suspense? Where is the climax? Have you ever read a story in which the interest falls after the first paragraph? Give the reason for such a result.

Give the outline of "The Combat." Tell the story in your own words.

Following this outline, tell about some contest you have witnessed:

1. (a) Time and place.
(b) Appearance of combatants.
 - (1) Dress.
 - (2) Looks.
2. Preliminaries.
 - (a) Movements of combatants.
 - (b) Behavior of audience.
3. The combat.
 - (a) The signal.
 - (b) Actions of combatants.
4. Result.

II. Written Composition

Write your composition. Go over your work and make corrections.

III. Correction Exercise

In criticizing the work of your classmate, make a special effort to improve his expressions.

X. ORIGINAL COMPOSITION

Description of a House

Hall of Sir Francis

It was a place so big that no tenant could afford to live in it; and Sir Francis and his friend walked through room after room, admiring the vastness and dreary and deserted grandeur.

On the right of the hall door were the saloons and drawing-rooms, and on the other side the oak room, the parlor, the grand dining room, the library, where Pen had found books in old days. Round three sides of the hall ran a gallery, by which, and corresponding passages, the chief bedrooms were approached, and of which many were of stately proportions and exhibited marks of splendor. On the second story was a labyrinth of little uncomfortable garrets, destined for the attendants of the great folks who inhabited the mansion in the days when it was first built.

I do not know any more cheering mark of the increased philanthropy of our own times, than to contrast our domestic architecture with that of our ancestors and to see how much better servants and poor are cared for at present, than in times when my lord and my lady slept under gold canopies, and their servants lay above them in quarters not so airy, or so clean as stables are now.

WILLIAM M. THACKERAY.

From *Pendennis*.

I. Oral Composition

What is meant by—*dreary and deserted grandeur; corresponding passages; stately proportions; exhibited marks of splendor; labyrinth; cheering mark; increased philanthropy; domestic architecture?*

Give other expressions for—*vastness; grandeur; stately; discomfortable; destined; inhabited; quarters.*

What do you notice in regard to the length of the sentences? Break them up into shorter ones. Explain the use of the commas.

Give the topic of each paragraph. In your own words describe the "Hall of Sir Francis."

Following the plan of the model, write an outline for a composition describing some house you have visited.

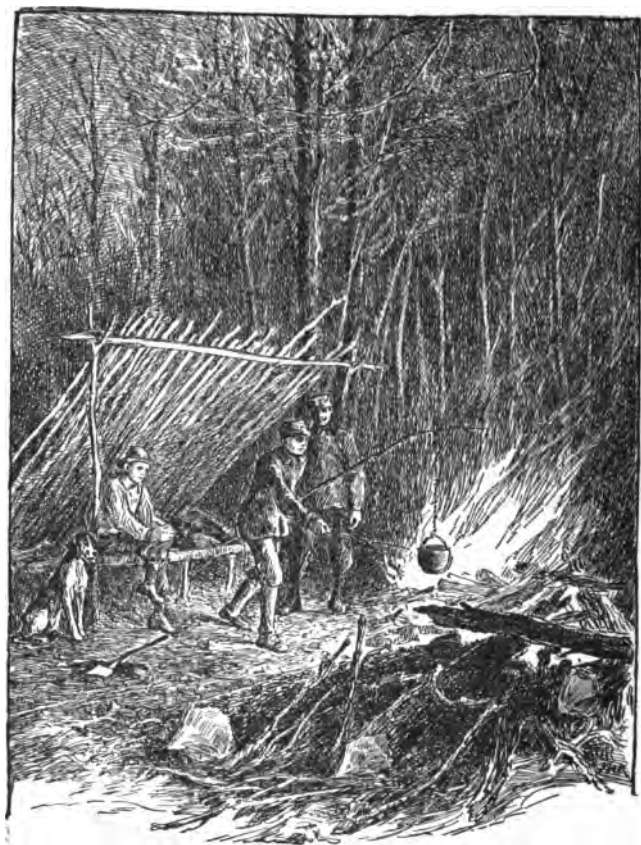
Give your description orally and receive the criticisms of your teacher and your classmates.

II. Written Composition

Write your composition. Read it carefully to correct errors in sentence structure and to improve your expressions.

III. Correction Exercise

What things should you bear in mind in criticizing your classmates' compositions?



A WINTER CAMP FIRE

XI. ORIGINAL COMPOSITION

Description of a Fire

The Winter Camp Fire

The chief requisite of a winter camp fire is volume. The feeble flame and meager bed of embers that are a hot discomfort to the summer camper, while he hovers over coffeepot and frying pan, would be no more than the glow of a candle toward tempering this nipping air. This fire must be no dainty nibbler of chips and twigs that a boy's hatchet may furnish, but a roaring devourer of logs, for whose carving the ax must be long and stoutly wielded—a very glutton of solid fuel, continually demanding more, and licking with its broad red tongues at the branches that sway and toss high above in its hot breath.

So fierce is it that you approach cautiously to feed it and the snow shrinks away from it and can quench of it only the tiny sparks that are spit out upon it. You must not be too familiar with it, yet it is your friend after its own manner, fighting away for you the creeping demon of cold.

With its friendly offices are mingled many elfish tricks. It boils your pot just to the point you wish, then boils it over and licks up the fragrant brew of celestial leaf or Javanese berry. It roasts or broils your meat to a turn, then battles with you for it and sears your fingers when you strive to snatch the morsel from its jaws, and perhaps burns it to a crisp before your very eyes.

ROWLAND E. ROBINSON.

From In New England Fields and Woods.

I. Oral Composition

Give the meaning of—*meager; hovers; glow; roaring; glutton; cautiously; quench; sears; crisp.* What is meant by—*solid fuel; the creeping demon of cold; elfish tricks; celestial leaf; Javanese berry?*

Give other expressions for—*chief requisite; hot discomfort; tempering the nipping air; dainty nibbler; devourer of logs; stoutly wielded; licking with its broad red tongues; hot breath; be too familiar with it; friendly offices; fragrant brew.*

What expressions, that are usually applied to animals, are here employed to describe the fire? What effect has the use of such expressions?

State the theme of "The Winter Camp Fire." Give the outline. In your own words describe the fire.

There are several kinds of fires: A Fire for Baking; A Fire for Broiling; A Banked Fire; A Slow Fire; The Summer Camp Fire; An Election Fire. Select the one about which you know most and write the theme for a composition describing it. Write the outline, modeling it after this one:

1. The fire.
 - (a) Its chief requisite.
 - (b) Of what it consists.
 - (c) Its condition.
2. One's attitude toward it.
3. Its services.
 - (a) Friendly.
 - (b) Unfriendly.

Read the theme and the outline aloud, that you may receive the criticisms of your teacher and your classmates.

Following your outline, describe the fire.

II. Written Composition

Write your composition. How many times should you read your composition? State the purpose of each reading.

III. Correction Exercise

See wherein you can improve upon the expressions used by your classmates.

XII. ORIGINAL COMPOSITION—INVENTION

The Pine and the Flax

Just where the forest ended, grew a pine tree, taller and more beautiful than all the others in the forest, and far away could be seen its feathery crown, whose soft branches waved so gracefully when the wind blew across the plain. At the foot of the pine tree the fields of grain began. Here the farmer sowed seed of many kinds, but the flax was sowed nearest the pine. It came up beautiful and even, and the pine loved the slender green thing. The flax stalk raised itself higher and higher, and near the close of the summer it bore a little blue helmet on its head.

"Thou art so beautiful!" said the tall pine. The flax bowed itself low toward the ground, but raised itself again so gracefully that it all looked like a billowy little sea, with rising and falling waves. The flax and the pine often talked to each other, and became such friends that they promised to keep each other company always.

"What kind of folly is that?" said the other forest trees to the pine. "Do not have anything to do with the flax! It is hardly an ell high, and is so weak and feeble. No; if you must have a friend, choose the tall spruce over there, or the birch tree yonder on the hill. They are tall and strong, and fit for you." But the pine would not desert the flax, and did not listen to what its forest comrades said.

The thistle, burdock, and other small plants around there talked to the flax. "Are you crazy, to think of the lofty pine?" said they. "Do you think it troubles itself about you? It is tall and proud, and the favorite of all the forest trees. What can you do for each other? No; children of a size play best together. Turn your attention to the juniper bush or raspberry vine as long as you are not so very clever, and content yourself with one of us."

"I shall trust the pine tree," replied the flax. "It looks so honorable and faithful, and I am so fond of it!" And so the pine and the flax did not desert each other.

But time passed on. The flax was pulled up, and ropes and cloth were made from it. The pine was felled, the branches chopped off, and it was carried to the city. Still they did not forget each other, although neither knew where the other was.

In the city to which the pine was taken lay a large and

beautiful ship, lately launched in the water. On this the pine was erected as a mast, and on the highest point waved the flag. But the proud mast could not carry the ship forward. Then came a great white cloth; that was the sail. It went up after the mast, wrapped itself around it, spread itself out like a giant wing, and caught the wind in its wide curve. The sail was woven of the linen that grew out in the field on the edge of the wood, and both friends, who were so dear to each other, clasped each other faithfully. Out over the blue waves and foaming billows they went, to new, beautiful lands and unknown places. It was life, it was pleasure, to go on united side by side.

The wind, who travels with messages around the world, flew to the forest, to the thistle and the burdock, and told them that the pine and the flax, now united, were traveling over the ocean. "Who would have believed it?" whispered the forest trees.

"Who would have believed it?" said the burdock and its comrades. But the pine and the flax believed it; they believed in each other.

A. VON RYDINGSVARD.

From *My Lady Legend*.

I. Oral Composition

State the theme of this story. Give the outline. What thought does the author wish to convey?

Would "Two Firm Friends" be a good title for this story? Why? Suggest other titles.

What parts do you enjoy most? Why? What expressions do you like? Tell why you like them.

Give the rule for paragraphing the conversation of two or more speakers. Give the rule for the placing of quotation marks. How are they placed with reference to the other punctuation marks?

In your own words tell the story of "The Pine and the Flax."

Mention some topics that lend themselves to an imaginative treatment.

SUGGESTIONS: The Bowl and the Spoon; The Knife and the Pencil; The Owl and the Oak; What the School Clock Saw; The Haughty Flower.

Write the theme and the outline for a story on one of these topics or on one like them. Tell your story.

II. Written Composition

Write your story and then read it to make corrections.

III. Correction Exercise

If there are any parts of your classmates' compositions that particularly appeal to you, call attention to them. Remember that criticism should consist of pointing out the good parts as well as the poor ones.

XIII. LETTER WRITING—SOCIAL

SS. "Lubeck," at Sea,
March, 1891.

My dear Charles:

Perhaps in my old days I do grow irascible, "the old man virulent" has long been my pet name for myself. Well, the temper is at least all gone now, time is good at lowering these distemperatures, far better is a sharp sickness, and I am just (and scarce) afoot again after a smoking hot little malady at Sydney. And the temper being gone, I still think the same.

We have not our parents for ever, we are never very good to them; when they go and we have lost our front-file man, we begin to feel all our neglects mighty sensibly. I propose a proposal. My mother is here on board with me; to-day for once I mean to make her as happy as I am able, and do that which I know she likes. You, on the other hand, go and see your father, and do ditto, and give him a real good hour or two. We shall both be glad hereafter.

Yours ever,
R. L. Stevenson.

I. Oral Composition

What is told in the first paragraph? In the second? What do you think of Stevenson's proposal? Is this an interesting letter? In what way do you find it so? What is the theme?

For what does SS. stand? Give the meaning of—*irascible*; *virulent*; *distemperatures*.

Explain what is meant by—*time is good at lowering these distemperatures; a smoking hot little malady; front-file man; to feel all our neglects mighty sensibly; do ditto.* What is the force of the expression *I propose a proposal?*

In your own words reproduce the letter.

Mention some interesting things about which you might write to a friend.

SUGGESTIONS: The athletic meet in our school; An accident in our neighborhood; My summer vacation; My pets; An outing.

State your theme and your outline for an interesting letter to some friend.

Following the outline, tell what you will say in the letter.

II. Written Composition

Write your letter. Draw a rectangle to represent an envelope and in it write the superscription. Look over your work for errors. Read your letter and ask yourself whether you would like to receive such a letter.

III. Correction Exercise

When you have exchanged letters, compare the work given to you with the model and mark mistakes in form. The writer should make these corrections himself. You may help him correct his expressions.

XIV. ORIGINAL COMPOSITION

A Performance of Nature

The Night Wind

The night wind has a dismal trick of wandering round and round a building of that sort, and moaning as it goes; and of trying, with its unseen hand, the windows and the doors; and seeking out some crevices by which to enter.

And when it has got in, as one not finding what it seeks, whatever that may be, it wails and howls to issue forth again: and not content with stalking through the aisles, and gliding round and round the pillars, and tempting the deep organ, soars up to the roof, and strives to rend the rafters; then flings itself despairingly upon the stones below, and passes, muttering, into the vaults. Anon, it comes up stealthily, and creeps along the walls, seeming to read, in whispers, the inscriptions sacred to the dead. At some of these it breaks out shrilly, as with laughter; and at others, moans and cries as if it were lamenting. It has a ghostly sound too, lingering within the altar; where it seems to chant, in its wild way, of wrong and murder done.

It has an awful voice, that wind at midnight, singing in a church!

CHARLES DICKENS.

From *The Chimes*.

I. Oral Composition

What is the meaning of—*dismal*; *crevices*; *issue*; *stalking*; *gliding*; *tempting*; *rend*; *despairingly*; *anon*; *lamenting*; *lingering*?

Give other expressions for—*a dismal trick of wandering round; seeking out some crevices; strives to rend; flings itself; passes muttering; comes up stealthily; breaks out shrilly.*

What words are particularly well chosen to describe the wind? Tell why you think so. Why does the wind appear more dreadful at midnight than at any other time?

State the theme. Give the outline. In your own words describe "The Night Wind."

Following the outline of the model, describe: The Night Frost; A Thunderstorm; A Snowstorm; or, The Warm Weather.

II. Written Composition

Write the theme and the outline for a composition on the subject you described orally. Write your composition.

Read it several times to make corrections. Pay particular attention to the selection of your expressions. Why?

III. Correction Exercise

See whether or not your classmate has imitated the style of Dickens. If he has not, try to improve his expressions so that his composition will be more like the model.

XV. ORIGINAL COMPOSITION

A Geographical Account

Climate of Africa

The equator crosses so near the middle of Africa that only the northern and southern ends are in the temperate zones. Therefore the climate of most of the continent, like that of South America, is tropical. Since the altitude of so much of Africa is so nearly uniform, the belts of climate extend nearly east and west.

In equatorial Africa, that is for some distance both to the north and south of the equator, there is such a hot, rainy climate that, as in the Amazon Valley, the land is densely covered with a tropical forest. This is especially well illustrated at the base of the plateau, where the narrow strip of coast land is hot, reeking with moisture, and the seat of deadly malaria. These conditions have greatly interfered with exploration, for disease is apt to seize white men even while they are crossing the coastal strip.

The interior, owing to its greater elevation, is somewhat cooler and less unhealthful; but even there tropical heat and rain prevail in the equatorial belt. It is this heavy rainfall that supplies the Kongo and Nile with their immense volumes of water. Both to the north and to the south of the rainy equatorial region is the savanna belt where the rainfall varies with the season.

From *Tarr and McMurry's Geographies, Third Book.*

Copyright, 1901, by The Macmillan Company.

I. Oral Composition

What is told in the first paragraph? The second?
The third?

Note the simplicity and the clearness of the language. Why is this of especial importance in an article of this kind? What is the main purpose in a geographical account? Why must the author be very careful that all his statements are true?

In your own words tell about the "Climate of Africa."

Following this outline, describe some place about which you have studied in the classroom:

1. Location.
2. Climate.
 - (a) Vegetation.
 - (b) Conditions.
3. Prevailing weather.

II. Written Composition

Write the theme and the outline which applies only to your particular topic. Read them aloud to receive the criticism of your teacher and your classmates.

Write your composition. Be careful to state facts; if you are in doubt as to any of them, consult your geography.

III. Correction Exercise

Criticize your classmates' work with respect to the facts as well as to the arrangement and the language.

XVI. LETTER WRITING—AN APPLICATION

307 West 52d Street,
New York, Nov. 4, 1914.

Messrs. Laurie and Thomas,
225 West 50th Street, New York.

Gentlemen:

In reply to your advertisement in the "World" for a beginner to do office work, I beg leave to apply for the position.

I am fourteen years of age and am in the second half of my seventh year at school. Owing to circumstances at home I am compelled to leave school. I have an employment certificate and a recommendation from my teacher.

Respectfully yours,
Sophie MacMullen.

I. Oral Composition

Name the parts of a letter. Tell where each is placed, what punctuation marks are used, and where they are placed. State how the superscription should read.

What is told in the first paragraph? Why is it necessary to state where you saw the advertisement, when the employer knows in what paper, and for what, he advertised?

What is given in the second paragraph? Why is it good policy to mention all the qualifications you have?

Is there any need for a third paragraph in which you express a hope for a favorable reply, and make a promise to endeavor to give satisfaction? Give reasons for your answer.

Re-word the letter, making it apply to your particular case. Do not be backward in stating all the suitable qualifications you possess. Why?

II. Written Composition

Write your letter, making two paragraphs; the first, to consist of the application; and the second, to contain your qualifications.

Compare your letter with the model so as to have the form correct. Why is it so important, in a letter of this kind, to have it free from errors? Write the superscription.

III. Correction Exercise

Compare your classmate's letter with the model and mark any mistakes in it.

What should you do with a letter of this kind if there are any errors in it? How would the employer regard the existence of mistakes in your application?

To the teacher.—This lesson may be made practical by having the pupils write letters in answer to advertisements taken from the newspapers. Particular attention should be given to the salutation. The lesson has added value when the pupils supply the clippings from the newspapers.

XVII. ORIGINAL COMPOSITION

A Scene

After the Rain

It was a warm autumn afternoon, and there had been heavy rain. The sun burst suddenly from among the clouds; and the old battle ground, sparkling brilliantly and cheerfully at sight of it in one green place, flashed a responsive welcome there, which spread along the country side as if a joyful beacon had been lighted up, and answered from a thousand stations.

How beautiful the landscape kindling in the light, and that luxuriant influence passing on like a celestial presence, brightening everything. The wood, a somber mass before, revealed its varied tints of yellow, green, brown, red; its different forms of trees, with raindrops glittering on their leaves and twinkling as they fell. The verdant meadowland, bright and glowing, seemed as if it had been blind, a minute since, and now had found a sense of sight wherewith to look up at the shining sky. Corn-fields, hedgerows, fences, homesteads, the clustered roofs, the steeple of the church, the stream, the water mill, all sprang out of the gloomy darkness smiling.

Birds sang sweetly, flowers raised their drooping heads, fresh scents arose from the invigorated ground; the blue expanse above extended and diffused itself; already the sun's slanting rays pierced mortally the sullen bank of cloud that lingered in its flight; and a rainbow, spirit of all the colors that adorned the earth and sky, spanned the whole arch with its triumphant glory.

CHARLES DICKENS.

From *The Battle of Life*.

I. Oral Composition

Explain what is meant by—*sparkling brilliantly and cheerfully; flashed a responsive welcome; a joyful beacon; answered from a thousand stations; luxuriant influence; celestial presence; verdant meadowland; clustered roofs; invigorated ground; blue expanse; extended and diffused itself; rays pierced mortally; sullen bank; triumphant glory.*

Give other expressions for—*sun burst suddenly; landscape kindling in the light; a somber mass; revealed its varied tints; raindrops glittering and twinkling; all sprang out of the gloomy darkness smiling.* Read the expressions that make this description a word picture.

Following this outline, give, in your own words, the description of "After the Rain":

1. Joy at the appearance of the sun.
 - (a) How expressed by the battle ground.
 - (b) How expressed by the country side.
2. Appearance of the landscape.
 - (a) The wood.
 - (b) The meadowland.
 - (c) Other objects.
3. The signs of clear weather.
 - (a) Response of the birds and the flowers.
 - (b) The rainbow.

Mention some scenes that lend themselves to word painting.

SUGGESTIONS: Moonlight on the Ocean; The Woods before the Storm; The Golden Gate at Sunset; Yellowstone Park in Summer; A Thunderstorm in Haying Time; A Snowy Day.

Guided by the outline of the model, write an outline for a description of some scene that has impressed you. Read aloud what you have written that your teacher and your classmates may help you to improve it. Describe the scene.

II. Written Composition

Write your composition. Go over it to improve your expressions. For what other purposes should you read it?

III. Correction Exercise

See wherein you can improve the word pictures of your classmates.

XVIII. ORIGINAL COMPOSITION

An Historical Account

The Mark and the Tun

When our ancestors first became acquainted with American Indians, the most advanced tribes lived partly by hunting and fishing, but partly also by raising Indian corn and pumpkins. They had begun to live in wigwams grouped together in small villages and surrounded by strong rows of palisades for defence.

Now what these red men were doing our own fair-haired ancestors in northern and central Europe had been doing some twenty centuries earlier. The Scandinavians and Germans, when first known in history, had made considerable progress in exchanging a wandering for a settled mode of life. When the clan, instead of moving from place to place, fixed upon some spot for a permanent residence, a village grew up there, surrounded by a belt of waste land, or somewhat later by a stockaded wall.

The belt of land was called a *mark*, and the wall was called a *tun*. Afterwards the enclosed space came to be known sometimes as the *mark*, sometimes as the *tun* or *town*. In England the latter name prevailed. The inhabitants of a *mark* or *town* were a stationary clan. It was customary to call them by the clan name, as for example "The Boerings" or "The Cressings"; then the town would be called *Barrington*, "town of the Boerings," or *Cressingham*, "home of the Cressings." Town names of this sort, with which the map of England is thickly studded, point us back to a time when the town was supposed to be the stationary home of a clan.

JOHN FISKE.

From *Civil Government in the United States*.

I. Oral Composition

What is meant by—*the most advanced tribes; palisades; had made considerable progress; stockaded wall; prevailed; thickly studded?*

Give other expressions for—*acquainted; grouped together; wandering; fixed upon; a stationary clan; point us back.*

How does the author lead up to the definition of the *mark* and the *tun*? What is the value of the illustrations at the end of the account? Point out some of the concise statements and show their value in a selection of this kind.

State the theme of this account. Give the outline. In your own words tell about "The Mark and the Tun."

Mention some topics about which you have been studying in the history lessons. Following the method in the model, tell about one of these topics:

1. A comparison.
2. The explanation.
3. (a) Definition.
(b) Illustrations.

Write the theme and the outline of your topic in detail. Give your account.

II. Written Composition

Write your composition. Go over it to make sure that it will be clear to others.

III. Correction Exercise

Criticize your classmates' work from the standpoint of subject matter as well as of the language used.



Edwin Landseer

THE VILLAGE BLACKSMITH

XIX. STUDY OF A PICTURE**The Village Blacksmith****I. Oral Composition**

Look carefully at the picture and tell what idea you think Landseer had in mind when he painted it?

Point out the central figure? Look at several parts of the picture and tell to what place the eye soon wanders, no matter where it starts. Try to discover the means by which the artist makes you come back to the central figure.

In what does the beauty of the picture lie?

As you look at the picture, what thoughts come to you?

Following this outline, describe the picture:

1. The artist's idea.
2. Center of attraction.
Pathways to it.
3. Beauty of the picture.
4. Its meaning to the observer.

II. Written Composition

Write your description of the picture. Try to express in words the feelings that were aroused in you when looking at it.

III. Correction Exercise

Have the picture before you while a classmate is reading his composition. You will then be better able to suggest improvements in his work.

XX. ORIGINAL COMPOSITION—INVENTION

The Messengers of Death

One day a youth, singing merrily as he went on his way, came upon a man lying half dead in the road. He stopped and gave the man a reviving drink, and waited till his strength returned.

"Do you know," asked the stranger, meantime sitting up, "who I am and whom you have helped to his feet again?"

"No," answered the youth, "I do not know you."

"I am Death," said he. "I spare no one and can make no exception in your case. However, to show you that I am thankful, I promise you that I will not come upon you unawares; but will send my messengers before I come to take you."

"Well," said the youth, "I have this comfort: that I shall know when you are coming, and in the meantime, at least, I shall be safe from you." Then he wandered on, was happy, and lived just for the day.

However, youth and health did not last very long. Soon came sickness and pain that harassed him by day and took away his rest at night.

"I shall not die," he said to himself, "for Death will first send his messengers. I wish only that the bad days of sickness were over."

As soon as he regained his health, he began again to live happily.

One day, some one tapped him on the shoulder. He glanced around. Death stood behind him and said: "Follow me, the hour of your departure from this world has come."

"What!" exclaimed the youth, "will you break your word? Did you not promise me that before you came yourself you would send your messengers? I have seen none."

"Stop!" commanded Death, "have I not sent you one messenger after another? Did not the fever attack you, and did not dizziness make your head whirl? Did not rheumatism make your legs pain? Did not the toothache rage in your mouth? Did not everything grow dark before your eyes? Besides all that, did not my brother, Sleep, remind you of me every night? Did you not every night lie as if already dead?"

The man did not know how to answer. He gave himself up to his fate and went away with Death.

J. and W. GRIMM.

I. Oral Composition

In what way was the youth deceived by the promise of Death? Name the messengers that were sent. Was the youth to blame for not recognizing the messengers? Give reasons for your answer.

Give the meaning of—*reviving; just for the day; harassed*. State the theme. Give the outline. In your own words tell the story.

State the theme for an imaginary story like the model. Following this outline, tell the story:

1. The circumstances.
 - (a) Time and place.
 - (b) Introduction of the principal person.
 - (c) The meeting with the stranger.
2. The conversation.
 - (a) The exchange of information.
 - (b) The stranger's promise.
3. Fulfillment of the promise.

II. Written Composition

Give the rule for paragraphing in a written dialogue. Where are the quotation marks placed? Write your story.

III. Correction Exercise

After you have exchanged papers with one of your classmates, indicate mistakes in paragraphing and in the position of quotation marks in his work.

EIGHTH YEAR
FIRST HALF



See page 110

BOB CRACHIT AND TINY TIM

I. ORIGINAL COMPOSITION

An Experience

A Rough Ride

Mr. Faggus laughed very quietly, turning round to Winnie so that she might enter into it. And she, for her part, seemed to know exactly where the fun lay.

Then he turned the saddle off, and I was up in a moment. She began at first so easily, and pricked her ears so lovingly, and minced about as if pleased to find so light a weight upon her, that I thought she knew I could ride a little, and feared to show any capers. Then her master gave a shrill, clear whistle, when her ears were bent toward him, and I felt her form beneath me gathering up like whalebone, and her hind legs coming under her, and I knew that I was in for it.

Straight away, all in the front of the wind, and scattering clouds around her, all I know of the speed we made was the frightful flash of her shoulders, and her mane like trees in a tempest. I felt the earth under us rushing away, and the air left far behind us, and my breath came and went, and I prayed to God, and was sorry to be so late of it. All the long swift while, without power of thought, I clung to her crest and shoulders, and was proud of holding on so long, though sure of being beaten. Then in her fury at feeling me still, she rushed at another device for it, and leaped the wide water trough sideways across, to and fro, till no breath was left in me. The

hazel boughs took me too hard in the face, and the tall dog briars got hold of me, and the ache of my back was like crimping a fish, till I longed to give it up, thoroughly beaten, and lie there and die there in the cresses.

But there came a shrill whistle from up the home hill, where the people had hurried to watch us, and the mare stopped as if with a bullet, then set off for home with the speed of a swallow, and going as smoothly and silently. I never had dreamed of such delicate motion, fluent, and graceful, and ambient, soft as the breeze fitting over the flowers, but swift as the summer lightning. I sat up again, but my strength was all spent, and no time left to recover it; and though she rose at our gate like a bird, I tumbled off into the soft mud.

RICHARD D. BLACKMORE.

From *Lorna Doone*.

I. Oral Composition

Read the story silently. Tell what kind of composition it is: description, narration, exposition.

Give the meaning of—*turned the saddle off; all in the front of the wind; long swift while; without power of thought; crimping a fish; fluent; ambient*.

In what part of the story is the movement most rapid? How is this movement accomplished? Where is the climax?

Pick out examples of simile. What is gained by the use of simile?

State the theme. Give the outline. In your own words tell the story.

State the theme for a composition narrating some experience you have had.

What is the value of stating the theme? What are the three main divisions in a composition? Following the general plan of the model, write the outline of your story. Make the outline specific; that is, have it apply only to your particular story.

Read your outline aloud for the criticism of your teacher and your classmates. Following the outline, tell your story. Your classmates will criticize your account from the standpoint of choice of words and place of climax.

II. Written Composition

Write your composition. Read it several times, each time with but one purpose in view: to select better words and expressions; to correct errors in grammar; in spelling; in capitalization and punctuation.

III. Correction Exercise

Read your composition to your classmates that they may tell you wherein it can be improved.

Exchange compositions with one of your classmates and criticize each other's work. Remember that you are to be constructive as well as destructive in your criticism.

To the teacher.—It may often be found advisable to continue the oral composition into Lesson II. This is especially true when but few oral compositions have been given in the first lesson.

II. ORIGINAL COMPOSITION

Description of a Family

The Cratchit Family

Then up rose Mrs. Cratchit, Cratchit's wife, dressed out but poorly in a twice-turned gown, but brave in ribbons, which are cheap and make a goodly show for sixpence; and she laid the cloth, assisted by Belinda Cratchit, second of her daughters, also brave in ribbons, while Master Peter Cratchit plunged a fork into the saucepan of potatoes, and getting the corners of his monstrous shirt collar (Bob's private property, conferred upon his son and heir in honor of the day) into his mouth, rejoiced to find himself so gallantly attired, and yearned to show his linen in the fashionable parks. And now two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker's they had smelt the goose, and known it for their own; and basking in luxurious thoughts of sage and onion, these young Cratchits danced about the table, and exalted Master Peter Cratchit to the skies, while he (not proud, although his collar nearly choked him) blew the fire until the slow potatoes bubbling up, knocked loudly at the saucepan lid to be let out and peeled.

"What has ever got your precious father then?" said Mrs. Cratchit. "And your brother, Tiny Tim! And Martha wasn't as late last Christmas Day by half an hour!"

"Here's Martha, Mother!" said a girl, appearing as she spoke.

"Here's Martha, Mother!" cried the two young Cratchits.

"Hurrah! There's such a goose, Martha!"

"Why, bless your heart alive, my dear, how late you are!" said Mrs. Cratchit, kissing her a dozen times, and taking off her shawl and bonnet for her with officious zeal.

"We'd a deal of work to finish up last night," replied the girl, "and had to clear away this morning, Mother!"

"Well! Never mind so long as you are come," said Mrs. Cratchit. "Sit ye down before the fire, my dear, and have a warm, Lord bless ye!"

"No, no! There's father coming," cried the two young Cratchits, who were everywhere at once. "Hide, Martha, hide!"

So Martha hid herself and in came little Bob, the father, with at least three feet of comforter, exclusive of the fringe, hanging down before him; and his threadbare clothes darned up and brushed, to look seasonable; and Tiny Tim upon his shoulder. Alas for Tiny Tim, he bore a little crutch, and had his limbs supported by an iron frame!

"Why, where's our Martha?" cried Bob Cratchit, looking round.

"Not coming!" said Mrs. Cratchit.

"Not coming!" said Bob, with a sudden declension in his high spirits; for he had been Tim's blood horse all the way from church, and had come home rampant. "Not coming upon Christmas Day!"

Martha did not like to see him disappointed, if it were only in joke, so she came out prematurely from behind the closet door, and ran into his arms, while the two young Cratchits hustled Tiny Tim, and bore him off into

the washhouse, that he might hear the pudding singing in the copper.

CHARLES DICKENS.

From *A Christmas Carol*.

I. Oral Composition

Name the members of the Cratchit family. Describe each. What incident is told? In your own words relate the incident.

Give the meaning of—*gallantly attired; yearned; basking in luxurious thoughts; exalted; officious zeal; to look seasonable; sudden declension; rampant; prematurely*. What expressions in this extract appeal to you? Why do you like them?

Following this broad outline, describe some family known to you:

1. Description of the members.
2. An incident centering around one of them.
3. The outcome of the incident.

Your classmates will criticize your account. The criticism of the oral composition should not be as exacting as that of the written composition. What points should it cover?

To the teacher.—As the pupil advances in the school course, a more liberal interpretation of the model should be allowed. The spirit rather than the actual outline should be given prominence. See pupils' compositions in the appendix of the Teacher's Edition.

II. Written Composition

Write your outline in detail. Following it closely, write your composition. Read your work several times. State the purposes of the several readings.

III. Correction Exercise

Read your composition aloud for class criticism. Exchange work with a classmate and make corrections.

III. LETTER WRITING—A REQUEST

26 Berkeley Street,
Boston, March 17, 1914.

Mr. Richard Roe,
Master, Abraham Lincoln School.

Dear Sir:

Last evening my son, John, was too ill to prepare his lessons. Will you be kind enough to excuse him from recitations to-day? I will see that he makes up the work at the earliest possible time.

Yours respectfully,
Margaret Simpson.

Mrs. George Simpson.

I. Oral Composition

HEADING: Of what parts does the heading consist? Where does each part begin? What punctuation marks are used and where are they placed?

SALUTATION: Of what parts does the salutation consist? Tell where each part begins, what punctuation marks are used, and where they are placed.

BODY OF THE LETTER: The paragraph indentation is the same as that of what other part?

CLOSING: Where does the closing begin? What word begins with a capital letter? What punctuation mark is placed at the end?

SIGNATURE: Where is the signature written? Why is Mrs. Simpson's name written in two different forms?

Why does the writer close with *Yours respectfully*, instead of *Yours truly*? Think of other business letters you have written and state when you used the latter expression. Give a rule stating when each form of closing should be used. Give slight variations of these two forms.

Tell what your mother might have to write to your teacher, or your principal, concerning you.

Your classmates will criticize the language and the length of your letter.

II. Written Composition

Write a letter for your mother to your teacher. Compare it with the model and make corrections. Why should you be very particular about your penmanship in this letter? Who should sign the letter?

III. Supplementary Composition

Write a letter for your mother to a business house, ordering goods of some kind. Also write the superscription to your letter.

IV. ORIGINAL COMPOSITION

How to Make an Article

How to Make a Raft

That year we decided to camp on the small island that had always looked so picturesque from the bluff on the northern end of the lake, where we had for several years pitched our tents. As we had but two small canoes, the problem of getting our paraphernalia over to the new site was no easy one. It was not long before one of the party suggested the making of a raft. This met with immediate and unanimous approval.

To carry out the suggestion required the securing of several long and straight logs. From the neighboring woods soon rang the strokes of the ax as it was lustily wielded in the felling of some trees which were not more than a foot in diameter, and which had begun to die.

The largest log was selected, pointed at one end, and reduced to eighteen feet in length. The remaining logs were then laid out in pairs—those that were nearly alike being put together. The pair, consisting of the biggest logs, were then so tapered at one end, that the point of each would be at the side of the log and not at the center, as in the case of the middle log. These were laid one on

each side of the middle log in such position that their points were at the beginning of the pointing of that log. The stern of the raft was made square.

After a sufficient number of logs had been trimmed and pointed in the manner just described, they were dragged to the water and arranged. To keep them in place, cross-strips were fastened by driving wooden pegs into holes bored through the strips and into each log.

A stout stick, about two feet long and with a well-rounded crotch, was securely fastened on each side of the raft and at the stern. These sticks served as rowlocks for the sweeps, which were made of long poles, each with a board for a blade fastened at one end.

This raft carried safely all the goods, and when it was not in use as a freighter, it was anchored off shore and used as a float.

I. Oral Composition

What kind of composition is this? Why? From this explanation could you make the raft? What is the test of a good explanation? Contrast the amount of detail required in exposition with that in narration. Tell why, in the latter, more is left to the imagination of the reader.

Give the meaning of—*paraphernalia*; *lustily wielded*; *freighter*.

Why were trees that had begun to die selected? Make a drawing to show how the pointed logs were arranged.

Give the outline. Is the first paragraph necessary to the explanation of how to make the raft? In what way does it add to the account?

In your own words tell how to make the raft.

Tell how to make some object that you have constructed in the shop or at home. Follow this outline:

1. Occasion for making the article.
2. Materials.
 - (a) Kind.
 - (b) Where procured.
3. Construction.
4. Uses.

II. Written Composition

Write your composition. Do not make the mistake of supposing that the reader knows what is in your mind. Explain fully; if he knew how to make the article, he would not look for information.

III. Correction Exercise

Read your composition aloud and receive the criticism of your teacher and your classmates.

Exchange compositions with one of your classmates and test his explanation by seeing whether you, without any previous knowledge of the construction, could make the article described.

V. ORIGINAL COMPOSITION

A Trick

A Piece of Molasses Candy

My grandfather wisely concluded to put me to school at once. The next morning, accordingly, he took me by the hand, and we set forth for the academy, which was located at the farther end of the town. . . .

The faint buzz that had floated over the schoolroom at our entrance died away, and the interrupted lessons were resumed. By degrees I recovered my coolness, and ventured to look around me. . . . I scrutinized my new acquaintances with unconcealed curiosity, instinctively selecting my friends and picking out my enemies.

A sallow boy with bright-red hair, sitting in the fourth row, shook his fist at me furtively several times during the morning. I had a presentiment I should have trouble with that boy some day—a presentiment subsequently realized.

On my left was a chubby little fellow with a great many freckles (this was Peter Whitcomb), who made some mysterious motions to me. I didn't understand them, but, as they were clearly of a pacific nature, I winked my eye at him. This appeared to be satisfactory, for he then went on with his studies. At recess he gave me the core of his apple, though there were several applicants for it.

Presently a boy in a loose olive-green jacket with two rows of brass buttons held up a folded paper behind his slate, intimating that it was intended for me. The paper

was passed skillfully from desk to desk until it reached my hands. On opening the scrap, I found that it contained a small piece of molasses candy in an extremely humid state. This was certainly kind. I nodded my acknowledgments and hastily slipped the delicacy into my mouth. In a second I felt my tongue grow red-hot with cayenne pepper.

My face must have assumed a comical expression, for the boy in the olive-green jacket gave an hysterical laugh, for which he was instantly punished by Mr. Grimshaw. I swallowed the fiery candy, though it brought the water to my eyes, and managed to look so unconcerned that I was the only pupil in the form who escaped questioning as to the cause of Marden's misdemeanor. C. Marden was his name.

THOMAS B. ALDRICH.

From *The Story of a Bad Boy*.

I. Oral Composition

State the theme of this story. Give the outline. Where is the climax? Is the story well told? Read the model again and enumerate the elements that make it a well-told story.

Give the meaning of—*furtively*; *presentiment*; *pacific nature*; *intimating*. Pick out the qualifying words and phrases and show that they are well chosen for this story. Try the effect of substituting others in their places.

Explain the use of the dash in the third paragraph. The parenthesis in the fourth paragraph.

Think of some trick that has been played upon you, or one in which you have taken part. State the theme for your story.

Tell your story, giving the events in the order in which they occurred. Why is the order so important in a composition of this kind? In your account be guided by this outline:

1. Circumstances.
What; when; where.
2. The trick.
 - (a) Of what it consisted.
 - (b) On whom played.
 - (c) How it worked.
3. Consequences.

II. Written Composition

After your account has been criticized, write your outline in detail. Select a title that will not disclose your trick. Why? Write your story.

SUGGESTIONS: An Invitation; A Small Sign; Tables Turned; An Unexpected Birthday Gift; An Evening Adventure; A Day in Summer.

III. Correction Exercise

As you read your composition, watch your classmates to see whether you are holding their attention to the end. The place of the climax has what part in holding their attention?

Exchange compositions with a classmate. Criticize the placing of the climax in his story.

VI. ORAL AND WRITTEN REPRODUCTION

A Famous Trial

Antonio, a merchant of Venice, has many dear friends who are beholden to him for his good qualities; but most of all he loves Bassanio, for whom he would make any sacrifice. Bassanio is in love with Portia, a wise and wealthy lady, but since he lacks the worldly means wherewith to press his suit, he is constrained to borrow of his friend Antonio three thousand ducats ere he can visit her. Antonio's wealth is entirely represented, just then, by various ships at sea. However, he bethinks himself of a Jewish money-lender named Shylock, who lends him the money, under agreement that Antonio shall forfeit a pound of flesh in default of payment on the day his bond falls due. The merchant signs the bond, thinking it a mere form of no significance.

Although the Jew stipulates this forfeiture in seeming jest, he is nevertheless deeply in earnest, for he has long held a grudge against Antonio. . . .

Bassanio arrives at Portia's house, and, much to her delight, rightly chooses the leaden casket. They plight their troth. But Bassanio's joy is overcast by the receipt of a letter from Antonio, advising him of the loss of the merchant's cargoes by shipwreck and that the Jew is insistent upon the letter of his bond. Bassanio hastens back to his friend's succour. Portia privately resolves to be at the trial of Antonio.

She obtains from a kinsman the costume of a doctor of laws, investigates Antonio's case thoroughly, and appears at the trial before the Duke of Venice. In her

disguise she is not recognized, even by her husband. She pleads the cause of Antonio with such eloquence and logic that Shylock not only loses his case, but also has his property confiscated for plotting against the life of a Venetian. The sentence against him is mitigated sufficiently to allow him to will his property to Jessica.

J. WALKER McSPADDEN.

From *Shakesperian Synopses*.

I. Oral Exercise

Give the outline of the model. From what play is the story taken? How much of the play does the account give?

What part of the play do you enjoy most? Tell about it.

II. Written Exercise

Give the outline for your account of the selection you made in the first lesson. Write the account. Select an appropriate title.

SUGGESTIONS: The Story of the Caskets; The Character of Portia; A True Friend; Tubal, the Comforter; The Revengeful Shylock.

III. Correction Exercise

Criticize one another's accounts from the standpoint of adherence to text.

To the teacher.—If *The Merchant of Venice* has not been read by the pupils, substitute for it in this lesson the masterpiece they have been studying in class.

VII. ORIGINAL COMPOSITION

Topic in Geography

Flood Plains

The most productive lands in the world are flood plains. At every period of high water a stream brings down mantle rock from the higher grounds and deposits it as a layer of fine sediment over its flood plain. A soil thus frequently enriched and renewed is literally inexhaustible. In a rough, hilly, or mountainous country the finest farms and the densest population are found on the "bottom lands" along the streams.

The flood plain most famous in history is that of the river Nile in Egypt. For a distance of fifteen hundred miles above its mouth this river flows through a rainless desert, and has no tributary. The heavy spring rains which fall upon the highlands about its sources produce in summer a rise of the water, which overflows the valley on either side. Thus the lower Nile valley became one of the earliest centers of civilization and has supported a dense population for seven thousand years. The conditions in Mesopotamia, along the Tigris and Euphrates rivers, are similar to those along the Nile, and in ancient times this region was the seat of a civilization perhaps older than that of Egypt. The flood plains of the Ganges in India, and the Hoang in China, are the most extensive in the world and in modern times the most populous. The alluvial valley of the Mississippi is extremely productive of corn, cotton, and sugar cane.

C. R. W. DRYER.

From *Lessons in Physical Geography*.

I. Oral Composition

What facts do you learn from the first paragraph? The second? Notice that the statements are direct and to the point, and that the article is full of information. Tell why this style is appropriate to this subject.

Why is the title in a composition of this kind easily chosen?

In your own words give the account of "Flood Plains."

Mention some topics that you have studied in geography.

SUGGESTIONS: Isothermal Lines; Foothills; The Great Central Plain; Formation of Coral Islands; Drumlins.

Select one of the topics you mentioned and discuss it in a manner similar to that of the model.

II. Written Composition

Make your outline and write your composition; then read it over several times, looking for only one class of errors at a time.

III. Correction Exercise

Criticize one another's accounts from the standpoint of content and arrangement, as well as of language.

VIII. LETTER WRITING—APPRECIATION

Passy, France,
May 12, 1784.

Reverend Sir:

I received your kind letter, with your excellent advice to the people of the United States, which I read with great pleasure, and hope it will be duly regarded. Such writings, though they may be lightly passed over by many readers, yet, if they make a deep impression on one native mind in a hundred, the effects may be considered. Permit me to mention one little instance, which, though it relates to myself, will not be quite uninteresting to you.

When I was a boy, I met with a book entitled, "Essays to Do Good," which I think was written by your father. It had been so little regarded by a former possessor, that several leaves of it were torn out, but the remainder gave me such a turn of thinking, as to have an influence on my conduct through life, for I have always set a greater value on the character of a doer of good than on any other kind of reputation; and if I have been, as you seem to think, a useful citizen, the public owes the advantage of it to that book.

Benjamin Franklin.

I. Oral Composition

Give the meaning of—*duly regarded; make a deep impression; native mind; effects may be considered; I met with a book; regarded; a turn of thinking; owes the advantage.*

State the theme of this letter. Give the outline. Give the account in your own words.

Have you ever profited by advice that has been given you? Tell about your experience.

II. Written Composition

Write the theme and the outline for a letter describing your experience. Then write your letter and also the superscription.

Review your work and make corrections.

III. Correction Exercise

When you have exchanged letters with a classmate, indicate the errors in form in his work. He should make the corrections himself. Why?

IX. ORIGINAL COMPOSITION

An Event

A Thunderstorm

An enormous thundercloud had lain all day over Ben Nevis, shrouding its summit in thick darkness, blackening its sides and base, wherever they were beheld from the surrounding country, with masses of deep shadow, and especially flinging down a weight of gloom upon that magnificent glen that bears the same name with the mountain, till now the afternoon was like twilight, and the voice of all the streams was distinct in the breathlessness of the vast solitary hollow.

The inhabitants of all the straths, vales, glens, and dells, round and about the monarch of Scottish mountains, had, during each successive hour, been expecting the roar of thunder and the deluge of rain; but the huge conglomeration of lowering clouds would not rend asunder, although it was certain that a calm, blue sky could not be restored till all that dreadful assemblage had melted away into torrents, or been driven off by a strong wind from the sea.

All the cattle on the hills, and in the hollows, stood still or lay down in their fear—the wild deer sought in herds the shelter of the pine-covered cliffs—the raven hushed his hoarse croak in some grim cavern, and the eagle left the dreadful silence of the upper heavens. Now and then the shepherds looked from their huts, while the shadow of the thunderclouds deepened the hues of their plaids and tartans; and at every creaking of the heavy branches of the pines or wide-armed oaks in the solitude of their inaccessible birthplace, the hearts of the lonely dwellers quaked, and they lifted up their eyes to see the first wide flash—the disparting of the masses of darkness—and paused to hear the long, loud rattle of heaven's artillery, shaking the foundations of the everlasting mountains. But all was yet silent.

The peal came at last, and it seemed as if an earthquake had smote the silence. Not a tree—not a blade of grass moved, but the blow stunned, as it were, the heart of the solid globe. Then there was a low, wild, whispering, wailing voice, as of many spirits all joining together from every point of heaven—it died away—and then the rushing of rain was heard through the darkness; and, in a few minutes, down came all the mountain

torrents in their power, and the sides of all the steepes were suddenly sheeted, far and wide, with waterfalls.

JAMES WILSON.

I. Oral Composition

Give the meaning of—*had lain; shrouding its summit; weight of gloom; voice of the streams; distinct in the breathlessness; huge conglomeration; rend asunder; dreadful assemblage; dreadful silence of the upper heavens; solitude of their inaccessible birthplace; departing of the masses; smote the silence.*

Pick out the descriptive words and show their appropriateness. Point out the places where the author, in order to avoid repetition of the same word, has used other terms. What expressions appeal to you? Why?

Pick out examples of metaphor. Why are metaphors used? Illustrate your answer by referring to the model. In the last paragraph point out examples of alliteration. What is the effect of using alliteration?

Give the outline of "A Thunderstorm." What sequence of events has the author observed?

Mention some events in your experience that have impressed you.

To the teacher.—If the pupils are not acquainted with simile, metaphor, and alliteration from the reading lessons, it may be better to omit at this time the questions referring to their use and to devote to them a subsequent special lesson.

SUGGESTIONS: A Storm on the Ocean; The Approach of a Locomotive; A Forest Fire; A Shipwreck; A Tornado.

Following the plan of the model, relate some event.

Write the theme and the outline of your account. In your outline follow this general plan:

1. Time and place of the event.
2. Its first signs.
3. Preparation for it.
4. Description of the event.

II. Written Composition

After your theme and your outline have been criticized, write your composition.

Read your work several times, each time with a specific object in view. What are the objects you will have in view?

III. Correction Exercise

Criticize one another's accounts from the standpoint of vividness in description, sequence of occurrences, use of simile and metaphor, and language.

X. ORIGINAL COMPOSITION

An Historical Account

The Patroon System

It was obvious that the rural tenantry of Holland did not possess the requisite means to sustain the expenses

of emigration, and the associated directors thought that the permanent agricultural settlement of their American province could be best accomplished by the organization of separate "colonies," or manors, under large proprietaries. To tempt the ambition of such capitalists, peculiar privileges were offered to them. These privileges, nevertheless, were carefully confined to members of the West India Company. The charter provided that any such member as should, within four years, plant a colony of fifty adults, in any part of New Netherland, except the reserved island of Manhattan, should be acknowledged as a "Patroon," or feudal chief, of the territory he might thus colonize. The land selected for each colony might extend sixteen miles in length, if confined to one side of a navigable river; or eight miles on each side, if both banks were occupied; but they might run as far into the country "as the situation of the occupiers might permit." . . . Each patroon was to have "the chief command and lower jurisdictions," and the exclusive privilege of fishing, fowling, and grinding, within his own domain. . . . For the space of ten years the colonists under the patroons were to be entirely free from "customs, taxes, excises, imposts, or any other contributions." But none of these colonists could be allowed to leave the service of their patroon during the period for which they might be bound to remain, except by the written consent of such patroon. . . .

Such were the chief features of the West India Company's famous charter of "Freedoms and Exemptions." But the principle of that charter was adverse to the true interests of the province, and its effects were blighting and unhappy. It encouraged the transfer to New Netherland

of some of the most objectionable elements in the feudalism of the Fatherland. It offered the most attractive inducements to the ambition of stockholders of the company; and it sought to allure colonists to emigrate under such patroons by promising, to them alone, a ten years' exemption from taxation. . . . It prohibited colonial manufactures under penalty of banishment, and restrained colonial commerce by the threat of confiscation.

Yet, notwithstanding all the blemishes by which the selfishness of monopoly defaced the charter, it still had many redeeming features. It solemnly recognized the rights of the aboriginal red man, and secured him satisfaction for his land. It invited the emigration of independent farmers, by promising to every one a homestead. It provided for the good government of the subordinate colonies, and for the right of appeal from the manorial courts. It promised protection and defense to all the colonists; and it encouraged religion and learning, by enjoining the support of church and schools.

J. R. BRODHEAD.

From *The History of the State of New York*.

I. Oral Composition

Give the topic of each paragraph. Why is the language so concise? In wording this account, which was the main idea the author had in mind: beauty of language or clearness of expression? Is it possible to combine both? Which is the more important in a subject of this kind?

Explain the use of the quotation marks. From what do you think the quotations were taken?

In your own words give the account of "The Patroon System."

Mention some topics in history you have studied during the term.

SUGGESTIONS: Spanish Explorations in America; The French in America; The Aim of the English in America; Colonial Social Life; Early Forms of Government in America; Weakness of the Articles of Confederation; The Ordinance of 1787.

State how you will treat one of these topics.

At home read the account of your subject in several histories.

II. Written Composition

Carefully plan your outline and then write your composition. Remember that truth of statement is a most important factor in this work.

Write at the end of your account the names of the books you consulted. This list of names is called a bibliography.

III. Correction Exercise

Criticize your classmates' compositions from the standpoint of truth of statement and clearness as

To the teacher.—By the time the pupil has reached this grade, he should have a fairly defined idea of how to work up an outline. He should never be allowed to write without having first planned his work.

the primary factors. Exchange compositions with a classmate and make those corrections which were not made when his work was criticized orally.

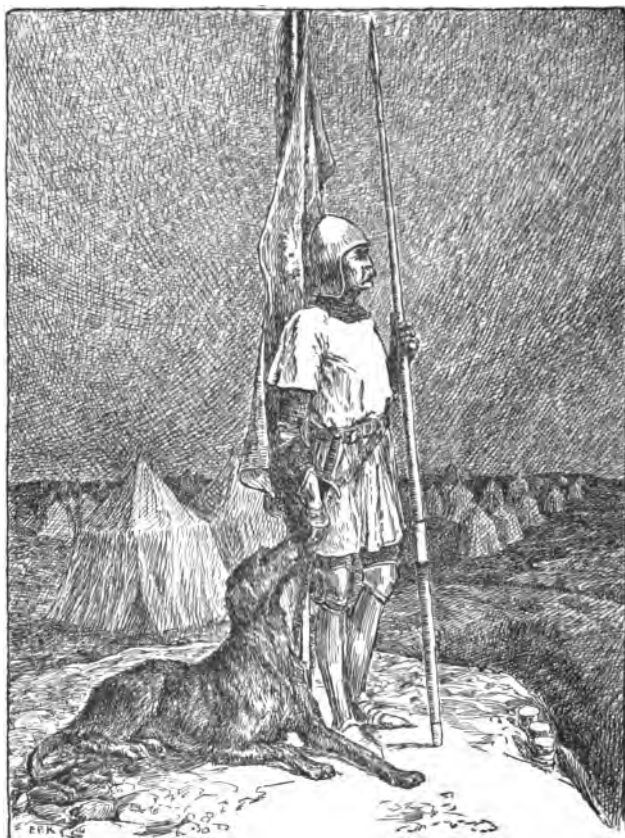
XI. ORIGINAL COMPOSITION

A Scene

The Solitary Sentinel

It was midnight, and the moon rode clear and high in heaven, when Kenneth of Scotland stood upon his watch on Saint George's Mount, beside the banner of England, a solitary sentinel, to protect the emblem of that nation against the insults which might be meditated among the thousands whom Richard's pride had made his enemies. High thoughts rolled, one after each other, upon the mind of the warrior. It seemed to him as if he had gained some favour in the eyes of the chivalrous monarch, who till now had not seemed to distinguish him among the crowds of brave men whom his renown had assembled under his banner, and Sir Kenneth little recked that the display of royal regard consisted in placing him upon a post so perilous. The devotion of his ambitious and high-placed affection inflamed his military enthusiasm.

All nature around him slept in calm moonshine or in deep shadow. The long row of tents and pavilions, glimmering or darkening as they lay in the moonlight or in the shade, were still and silent as the streets of a deserted city. Beside the bannerstaff lay a large staghound, the sole companion of Kenneth's watch, on whose vigilance he trusted for early warning of the approach of any hostile footstep. The noble animal seemed to understand the



THE SOLITARY SENTINEL

purpose of their watch, for he looked from time to time at the rich folds of the heavy pennon, and, when the cry of the sentinels came from the distant lines and defenses of the camp, he answered them with one deep and reiterated bark, as if to affirm that he too was vigilant in his duty. From time to time, also, he lowered his lofty head and wagged his tail, as his master passed and repassed him in the short turns which he took upon his post; or, when the knight stood silent and abstracted, leaning on his lance and looking up towards heaven, his faithful attendant ventured sometimes, in the phrase of romance, "to disturb his thoughts," and awaken him from his reverie, by thrusting his large rough snout into the knight's gauntleted hand, to solicit a transitory caress.

SIR WALTER SCOTT.

From *The Talisman*.

I. Oral Composition

Give the meaning of—*assigned; compensation; rode clear and high; solitary sentinel; meditated; chivalrous; distinguish; recked; inflamed his military enthusiasm; vigilance; pennon; reiterated bark; affirm; reverie; solicit a transitory caress.*

Give the outline. In your own words describe the scene.

Mention some scenes that lend themselves to this kind of description.

SUGGESTIONS: A Moonlight Ride; After the Storm; A Morning Scene; Alone; Sunrise; The Lake at Sunset..

Following the plan of the model, describe some scene that has appealed to you.

1. Circumstances.
Time; place; conditions.
2. The scene.
Time; what seen; what heard.

II. Written Composition

Write your composition. Select an attractive title. Sometimes you can get an expression from your composition that will make a good title. The title in the model was so chosen.

III. Correction Exercise

Try to suggest to your classmates better descriptive words and more appropriate expressions than those they have chosen.

XII. ORIGINAL COMPOSITION

A Pet

A Japanese Robin

I have not up to this time said much about the birds in my collection that were usually most remarked by strangers. They were the Japanese robins, or Peking nightingales.

I had heard of these red-billed, orange-breasted little birds with their large black eyes, and shortly after I began

keeping birds had one sent to me. He was indeed a beauty and in excellent condition, and had traveled as comfortably as a bird can travel, in a good-sized cage with plenty of food and a sponge in his drinking cup, so that if the water were spilt, he could suck the moisture from it.

I took him into my study, and in trying to slip him from his traveling cage into a larger one, for I always like to keep new arrivals in quarantine for a few days, he escaped from me.

Now I was to see some of the lightning-like movements that the bird books spoke of. I closed the doors and he went around the room like a streak of light. I thoroughly believed what I had heard—that no cat can catch this robin, unless he chooses to be caught, and that he can clear a room of flies in a few minutes. Now he was this side of me, now the other. I had to keep turning my head to follow the swift motions of this little acrobat. As I watched him I admired more and more the red and orange of his costume, and the ring of white around his wonderful eyes that gave him a distinguished and foreign appearance. I had read of his rich, throaty song, his mellow calls, and listened anxiously for the first sounds to issue from his pretty little throat.

To my dismay he suddenly began to scold me, uttering hoarse, chattering, grating noises. I saw that he was excited and angry. This was not singing. It was scolding. I put him in the aviary the next day and stopped staring at him. He hid for some time in a fir tree, then he came out, began to be at home, never acted shy or strange again, and sang nearly all day long a song that was all my fancy had imagined it.

I was intensely interested in this foreigner that never for an instant lost his foreign look, his foreign ways, and yet who seemed more at home than any native bird in my aviary. He kept up his inconceivably yet gracefully rapid movements. He would start at one end of the aviary, snatch a morsel from a food dish, peck at a bit of fruit, turn a kind of somersault in the air, and land in a water pan, where he would take a partial bath, and then dart off again. I never saw him take a complete bath, though he would be in the tub forty times a day. He was always in too much of a hurry to finish.

He seemed to have quite a talent for mischief, and one day I could not help smiling as I saw him play a roguish trick on my robin, Bob. He watched her leave her nest and get out of sight, then he darted to the eggs, settled down on them with a blissful expression of countenance and shut his eyes, as if to say, "How lovely to have something to care for!" Another flash of thought then struck him. He sprang up, gave one of the eggs a good sharp peck that made a hole in it, and scampered off to avoid reprisals from the wrathful Bob, who screamed if any one meddled with her eggs. . . .

When I left home this autumn I pondered long over my duty towards this beauty. . . . I sent him to the kind curator of a large aviary, where I hear he is perfectly well and happy, as I knew he would be. Long may he live! No brighter, smarter little bird exists than the Japanese robin.

MARSHALL SAUNDERS.

From *My Pets*.

I. Oral Composition

Give the substance of each paragraph. What is the general plan of this account?

Give the meaning of—*quarantine; a distinguished and foreign appearance; rich, throaty song; mellow calls; hoarse, chattering, grating noises; aviary; inconceivably; to avoid reprisals; pondered; curator.*

Give other expressions for—*most remarked; like a streak of light; thoroughly believed; listened anxiously; to issue; my fancy had imagined; intensely interested; blissful expression of countenance.*

Is this a good description? Read it over carefully and see whether you can point out the elements that make it a good description.

In telling about one of your pets, what would be the first thing you would say? The last? Describe some pet you have had. Follow this outline:

1. First acquaintance with the pet.
How and when.
2. His appearance.
Size; color; markings.
3. His attitude.
 - (a) Toward his new surroundings.
 - (b) Toward his new master.
4. An interesting incident centering around him.
5. What became of him.

II. Written Composition

Write your composition. If you describe a pet you now have, let the closing paragraph tell what he means to you.

III. Correction Exercise

For what kinds of errors should you look in correcting your classmates' compositions?

XIII. ORIGINAL COMPOSITION

Topic in Science

The Two Breaths

What is the difference between the breath you take in and the breath you give out? The breath which you take in is, or ought to be, pure air, composed, on the whole, of oxygen and nitrogen, with a minute portion of carbonic acid. The breath which you give out is impure air, to which has been added, among other matters which will not support animal life, an excess of carbonic acid.

That this is the fact you can prove for yourselves by a simple experiment. Get a little limewater at the chemist's, and breathe into it through a glass tube; your breath will at once make the limewater milky. The carbonic acid of your breath has laid hold of the lime, and made it visible as white carbonate of lime—in plain English, as common chalk. . . .

There is a process going on perpetually in each of us, similar to that by which coals are burnt in the fire, oil in a lamp, and wax in a candle. . . . An average fire in the grate requires, to keep it burning, as much oxygen as several human beings do; each candle or lamp must have its share of oxygen likewise, and that a very considerable one; and an average gas burner consumes as much

oxygen as several candles. All alike are making carbonic acid.

The carbonic acid of the fire happily escapes up the chimney in the smoke; but the carbonic acid from the human beings and the candles remains to poison the room, unless it be ventilated.

CHARLES KINGSLEY.

From *Health and Education*.

I. Oral Composition

State the theme of this article. Give the outline. What is the effect of starting with a question? What good points for writing a scientific article do you get from this account?

Give the meaning of—*minute portion; excess; laid hold; perpetually; a very considerable one; consumes*.

Mention some experiments you performed, or saw performed, in the science room.

SUGGESTIONS: Latent Heat of Melting Ice; Sound through Solids; Water Boiling below 212 Degrees; Conduction; Distillation; Radiation.

Following this outline, describe one of them:

1. What is sought.
2. (a) Apparatus.
(b) Experiment.
(c) Observation.
3. (a) Inference.
(b) Application.

Your classmates will follow in imagination your directions and see whether your explanation is clear.

II. Written Composition

With the above outline for a guide write the outline for your topic. Write your composition.

Read over your work and see whether you have said what you intended to say. State the purposes for which you will read it again.

III. Correction Exercise

Test the efficiency of your classmates' compositions by mentally performing the experiments.

XIV. LETTER WRITING—AN HISTORICAL LETTER

Executive Mansion,
Washington, Nov. 21, 1864.

To Mrs. Bixby,
Boston, Mass.

Dear Madam:

I have been shown in the files of the War Department a statement of the Adjutant General of Massachusetts that you are the mother of five sons who have died gloriously on the fields of battle. I feel how weak and fruitless must be any word of mine which should attempt to beguile you from the grief of a loss so overwhelming. But I cannot refrain from tendering you the consolation that may be found in the thanks of the

republic they died to save. I pray that our Heavenly Father may assuage the anguish of your bereavement, and leave you only the cherished memory of the loved and lost, and the solemn pride that must be yours to have laid so costly a sacrifice upon the altar of freedom.

Yours very sincerely and respectfully,
A. Lincoln.

I. Oral Composition

What kind of letter is this? Give the outline.

Give other expressions for—*fruitless; beguile; overwhelming; refrain; tendering; consolation; assuage; anguish; bereavement; cherished; altar of freedom.*

It has been said that this is a specimen of the purest English ever written. Show the truth of this statement. Read over the letter until you can repeat it from memory.

Imagine that you lived long ago and were in a position where you might write either a note of sympathy or a letter describing some event of the times. Mention some topics about which you might have written.

SUGGESTIONS: Settlement of Jamestown; An incident of the early West; The laying of the Atlantic cable; Sherman on his march to the sea; Death of Stonewall Jackson; Discovery of gold in California; With Fulton on the "Clermont."

Select a topic and write the theme and the outline for a letter. After they have been criticized, tell what you will write in your letter.

II. Written Composition

Write your letter. Be sure you have it in keeping with the times about which you write.

III. Correction Exercise

For what errors should you look in criticizing your classmates' letters?

XV. ORIGINAL COMPOSITION

An Accident

A Runaway Cannon

A terrible thing had happened. One of the short cannons of the battery, a twenty-four pounder, had become loose. This is perhaps the most formidable of ocean accidents. Nothing more terrible can happen to a vessel in open sea and under full sail. . . . The fault was the chief gunner's. He had neglected to fasten the gun securely in place. As a heavy wave struck the port, the carronade, weakly attached, recoiled, burst its chain, and began to rush wildly about. . . .

Then arose the cry of distress. The men rushed to the ladder; the gun deck emptied in the twinkling of an eye. The enormous cannon was left alone. She was her own mistress and mistress of the vessel. She could do what she willed with both. The whole crew, accustomed to laugh in battle, trembled now. The captain and lieutenant, although both brave men, stopped at the head of the stairs, and remained mute, pale, hesitating, looking down on the deck. Some one pushed them aside with

his elbow and descended. It was their passenger, the peasant,—the man of whom they had been speaking the moment before. When he reached the foot of the ladder he stood still. . . .

There was just enough sea to render an accident as complete as possible. A tempest would have been desirable; it might have thrown the gun upside down, and, the four wheels once in the air, the monster could have been captured. But the destruction increased. . . .

Suddenly into the midst of the inaccessible circus there sprang a man with an iron bar in his hand. . . . Having been the means of bringing about the misfortune, he desired to repair it. . . . He began to address the cannon as he might have done his dog. "Come on," the man said to it. It seemed to listen. Suddenly it darted upon him. He avoided the shock. The struggle began. . . . He crept along the side, bar and rope in hand, and the cannon had the air of understanding, and fled as if it saw the snare. The man pursued. Such a duel could not last long. The gun seemed suddenly to say to itself, "Come, we must make an end!" and it paused. One felt the approach of a crisis.

It sprang unexpectedly upon the gunner. He jumped aside and cried out, with a laugh, "Try again!" The gun, as if in a fury, broke a cannon to larboard, then, seized anew by the invisible sling which held it, was flung to starboard toward the man, who escaped. . . . The gunner had taken refuge at the foot of the stairs, a few steps from the old man, who was watching. The gunner held his handspike in rest. The cannon seemed to perceive him, and, without taking the trouble to turn itself, backed upon him with the quickness of an ax stroke.

The gunner, if driven back against the side, was lost. The crew uttered a cry.

But the old passenger, until now motionless, made a spring more rapid than all those wild whirls. He seized a bale of paper, and, at the risk of being crushed, succeeded in flinging it between the wheels of the cannon. . . . The cannon stumbled. The gunner, in his turn, seizing this terrible chance, plunged his iron bar between the spokes of one of the hind wheels.

VICTOR HUGO.

I. Oral Composition

Give the outline of this story. Where is the climax? How does the author hold the reader in suspense? What kind of sentence is mainly used? What is the effect of its use?

Give the meaning of—*formidable; port; carronade; recoiled; render an accident as complete as possible; inaccessible circus; darted; crisis; larboard; invisible sling; starboard; in rest; perceive.*

In what way does the cannon here described differ from the cannon used on a battleship of to-day?

Following this outline, describe some accident you have witnessed:

1. The accident.
Where and when it took place.
2. Excitement caused.
3. Damage done.
4. What was attempted.
5. What was accomplished.

Your teacher and your classmates will suggest ways of improving your composition.

II. Written Composition

State your theme, write your outline, and receive the criticism of your teacher and your classmates, before writing your composition. Follow the proper sequence of events and make your description as vivid as you can. Select an attractive title.

SUGGESTIONS: An Expensive Errand; The Run-away; My Last Sled Ride; My Sister's Rescue; A Daring Chance; Adrift on the Bay; A Wild Ride.

III. Correction Exercise

Criticize your classmates' compositions from the standpoint of vividness, suspense, place of climax, choice of words, adequate and appropriate expressions, and syntax.

XVI. ORIGINAL COMPOSITION

Description of a Place

Early Log Cabins

It would not be easy to say where or when the first log cabin was built, but it is safe to say that it was somewhere in the English colonies of North America, and it is certain that it became the type of the settler's house throughout the whole middle west. It may be called the American

house, the Western house, the Ohio house. Hardly any other house was built for a hundred years by the men who were clearing the land for the stately mansions of our day. As long as the primeval forests stood, the log cabin remained the woodsman's home; and not fifty years ago, I saw log cabins newly built in one of the richest and most prosperous regions of Ohio.

They were, to be sure, log cabins of a finer pattern than the first settler reared. They were of logs handsomely shaped with the broadax; the joints between the logs were plastered with mortar; the chimney at the end was of stone; the roof was shingled, the windows were of glass, and the door was solid and well hung. But throughout that region there were many log cabins, mostly sunk to the uses of stables and corn cribs, of the kind that the borderers built in the times of the Indian War, from 1750 to 1800. They were framed of the round logs untouched by the ax except for the notches at the ends where they were fitted into one another; the chimney was of small sticks stuck together with mud, and was as frail as a barn swallow's nest; the walls were stuffed with moss, plastered with clay; the floor was of rough boards called puncheons, riven from the block with a heavy knife; the roof was of clapboards laid loosely on the rafters and held in place with logs fastened athwart them.

WILLIAM DEAN HOWELLS.

From *Stories of Ohio*.

I. Oral Composition

What is the nature of the first paragraph? What kind of description lends itself to a historical background for the introduction? What is the effect of

such a beginning for a composition? What does the second paragraph tell? From the author's description draw a picture of the cabins.

Give the meaning of—*type; stately; primeval; pattern; reared; sunk to the uses; framed; riven; clapboards; athwart.*

Describe something that interests you. First state what you are going to describe and then give the details.

II. Written Composition

Write the theme and the outline; then, after they have been criticized, write your composition. Do not forget the several readings, each one with a specific object in view.

III. Correction Exercise

In the correction exercise exchange compositions with a classmate who has not before criticized any of your work. What is the advantage of this?

XVII. ORIGINAL COMPOSITION

How to Play a Game

Jack's Alive

Having built a small bonfire in some vacant lot, all the boys squat around it like so many Indians around their

campfire. A cork on the end of a stick is thrust into the blaze and allowed to remain there until it becomes well lighted. Then by using the stick for a handle one of the boys withdraws the cork, and blowing out the flame, but leaving the red glowing end of the cork, exclaims, "Jack's alive!" and passes it to the next boy to the right. This boy blows the cork to see that the end still glows and repeats the words "Jack's alive!" as he hands it to his companion at his right.

As the hot end becomes duller the boys pass it with greater haste, each repeating, "Jack's alive!" until the time arrives when no amount of blowing will bring to life the dead embers on the cork. Then "Jack is dead," and the boy holding the dead Jack must submit to having the score marked on his face. One black mark only can be made for one dead Jack. The first mark may be on one side of the player's upper lip, representing one half of a mustache.

The cork is then again placed in the fire while the boys sit around and wait for Jack to come to life again. Then the cork is again passed around with the same remarks, until "Jack" again expires and another lad is decorated with the half of a mustache or a big black eyebrow or a round black dot on his cheek.

D. C. BEARD.

From *The Outdoor Handy Book*.

I. Oral Composition

Read the model and tell how the game is played. What kind of composition is the model? What is the test of a good exposition? According to your answer what kind of an explanation is the model?

Explain the use of the quotation marks.

Mention some games you play. Following this outline, tell how to play one of them:

1. Preparation.
 - (a) Position of players.
 - (b) Things needed.
2. The game.
 - (a) How played.
 - (b) Rules.
3. Termination.

II. Written Composition

In writing your composition, state briefly and clearly how the game is played; and do not take for granted that the reader knows how to play the game.

III. Correction Exercise

Your classmates will follow in imagination your directions and tell you whether your explanation is clear.

XVIII. ORIGINAL COMPOSITION

Autobiography

Nothing Is Useful Which Is not Honest

There was a small salt marsh that bounded part of the mill pond, on the edge of which, at high water, we used to stand to fish for minnows. By much trampling we had made it a mere quagmire.

My proposal was to build a wharf there, fit for us to stand upon, and I showed my comrades a large heap of stones, which were intended for a new house near the marsh, and which would very well suit our purpose. Accordingly, in the evening, when the workmen were gone, I assembled a number of my playfellows, and working with them diligently like so many emmets, sometimes two or three to a stone, we brought them all away and built our little wharf.

The next morning the workmen were surprised at missing the stones, which were found in our wharf. Inquiry was made after the removers. We were discovered and complained of. Several of us were corrected by our fathers; and, though I pleaded the usefulness of the work, mine convinced me that nothing was useful which was not honest.

BENJAMIN FRANKLIN.

From *Franklin's Autobiography*.

I. Oral Composition

Notice the clearness and the simplicity of the language. Analyze the first sentence and take particular notice of the position of the modifying phrases. This is a good sentence to memorize and to use as a model. Point out another well-arranged sentence.

State the theme of this model. What does the first paragraph tell? The second? The third?

Suggest another title for this model. Tell the incident in your own words.

Tell about some incident or some period in your career.

II. Written Composition

State your theme and your outline and after they have been criticized, write your composition. Select an attractive title.

SUGGESTIONS: A Leaf from My Autobiography; A Stormy Day in My Career; A Strange Meeting; My Narrowest Escape; My First Toy; My Happiest Holiday.

III. Correction Exercise

Read your composition aloud. Pass your work to a classmate for the correction of mistakes which were not noticed during the reading.

XIX. ORIGINAL COMPOSITION

Story from a Picture

The Two Voices

Whether awake or asleep, John Gutenberg's mind was always full of his great invention. One night as he sat looking at a sheet that he had printed on his first press, he thought that he heard two voices whispering near him. One of the voices was soft and musical and very pleasant to hear; the other was harsh and gruff and full of discordant tones. The gentle voice spoke first.



"Happy, happy man!" it said. "Go on with your great work and be not discouraged. In the ages to come men of all lands will gain knowledge and become wise by means of your great invention. Books will multiply until they are within the reach of all classes of people. Every child will learn to read. And to the end of time the name of John Gutenberg will be remembered."

Then the harsh voice spoke. "Beware! beware! and think twice of what you are doing. Evil as well as good will come from this invention upon which you have set your heart. Instead of being a blessing to mankind it will prove to be a curse. Pause and consider before you place in the hands of sinful and erring men another instrument of evil."

Gutenberg's mind was filled with distress. He thought of the fearful power which the art of printing would give to wicked men to corrupt and debase their fellow men. He leaped to his feet, he seized his hammer, and had almost destroyed his types and press when the gentle voice spoke again, and in accents loud enough to cause him to pause.

"Think a moment," it said. "God's gifts are all good, and yet which one of them is not abused and sometimes made to serve the purposes of wicked men. What will the art of printing do? It will carry the knowledge of good into all lands; it will promote virtue; it will be a new means of giving utterance to the thoughts of the wise and the good."

Gutenberg threw down his hammer and set to work to repair the mischief he had done.

From School Reading by Grades.

I. Oral Composition

What do you think the artist had in mind when he made this picture? What is the center of attraction? Why is everyone so interested in the sheet? What do you suppose John Gutenberg's thoughts are?

Read the story. State the theme of the story. Give the outline.

Outline a story that this picture, or some other picture, suggests to you. From the outline tell the story.

II. Written Composition

Write your story. Read it over and make corrections.

III. Correction Exercise

Help your classmates to word their compositions so that feelings, similar to those aroused by the picture, will be awakened.

XX. LETTER WRITING—AN INVITATION

I. Oral Exercise

In what respects does the invitation on page 157 differ in form from the other letters you have written during the term? Give reasons for the punctuation marks and the capitals used.

How should the invitation be placed on the paper?

Class 8 A cordially
invites you to attend
an exhibition of class
work and a reception
to be held in Room 411
at Public School No. 18,
on Friday, the twenty-
fifth of January, at
half after two o'clock.

Mention some invitations that should be given formally. Tell how they should be worded.

II. Written Composition

Write a formal invitation. Rewrite it, arranged for the engraver. Skill is required in so arranging the parts that the card will have an attractive appearance.

**Class 8A cordially invites you
to attend an
Exhibition of Class Work
and a Reception
to be held in
Room 411, at Public School No. 18
on Friday, the twenty-fifth of January
at half after two o'clock**

III. Correction Exercise

Exchange your work with a classmate and make corrections. If you have made any mistakes, rewrite the invitation.

EIGHTH YEAR
SECOND HALF

I. ORIGINAL COMPOSITION

An Adventure

Unexpected Aid

Elizabeth witnessed the short struggle, and her blood was warming with the triumph of the dog, when she saw the form of the old panther in the air, springing twenty feet from the branch of the beech to the back of the mastiff. No words of ours can describe the fury of the conflict that followed. It was a confused struggle on the dry leaves, accompanied by loud and terrific cries. . . . So rapid and vigorous were the bounds of the inhabitant of the forest, that her active frame seemed constantly in the air, while the dog nobly faced his foe at each successive leap. When the panther lighted on the shoulders of the mastiff, which was her constant aim, old Brave, though torn with her talons and stained with his own blood, that already flowed from a dozen wounds, would shake off his furious foe like a feather, and rearing on his hind legs, rush to the fray again, with jaws distended and a dauntless eye. But age, and his pampered life, greatly disqualified the noble mastiff for such a struggle. In everything but courage, he was only the vestige of what he had once been. A higher bound than ever raised the wary and furious beast far beyond the reach of the dog, who was making a desperate but fruitless dash at her, from which she alighted in a favorable position, on the back of her aged foe.

For a single moment only could the panther remain there, the great strength of the dog returning with a convulsive effort. But Elizabeth saw, as Brave fastened his teeth in the side of his enemy, that the collar of brass around his neck, which had been glittering throughout the fray, was of the color of blood, and directly, that his frame was sinking to the earth, where it soon lay prostrate and helpless.

The moment seemed now to have arrived for the fatal termination, and the beautiful figure of Elizabeth was bowing meekly to the stroke, when a rustling of leaves behind seemed rather to mock the organs than to meet her ears.

"Hist! hist!" said a low voice. "Stoop lower, girl; your bonnet hides the creature's head."

It was rather the yielding of nature than a compliance with this unexpected order, that caused the head of our heroine to sink on her bosom; when she heard the report of the rifle, the whizzing of the bullet, and the enraged cries of the beast, who was rolling over on the earth, biting its own flesh, and tearing the twigs and branches within its reach. At the next instant the form of the Leatherstocking rushed by her.

JAMES FENIMORE COOPER.

From *The Pioneers*.

I. Oral Composition

Read the story and state whether it is narration, description, or exposition. Tell why.

What is the theme? Give the outline. Where is the climax? Does the author hold the reader in

suspense? At what place particularly? By what means does he cause suspense? What is gained by employing it?

What is meant by—*blood was warming; confused struggle; inhabitant of the forest; her active frame; jaws distended; pampered life; vestige; convulsive effort; fatal termination; mock the organs; yielding of nature; compliance?*

Pick out those words which, in quality of sound, give an imitation of natural sounds. Point out those expressions which do not so much imitate as suggest some action or situation in the story.

Think of some incident in which you were in danger, and state the theme for a composition narrating it. Following this general outline, tell about your experience:

1. Circumstances.
 - (a) What they were.
 - (b) Time and place.
2. The danger.
3. The critical moment.
4. What was attempted.
5. What was accomplished.

Your classmates will criticize your recitation from the standpoint of climax, sequence of events, suspense, and language used. In their criticism of your work they should be constructive as well as destructive; for there is little use in their telling you what is wrong without helping you to get what is correct.

II. Written Composition

Write your outline. Make it specific; that is, let it apply only to your composition. Read it to your classmates and receive their criticism.

Write your composition with but one aim in view: that of putting down your thoughts. Do not interrupt your train of thought by casting about for more adequate expressions and for the most appropriate words; leave blanks, if necessary, to be filled in later.

Read your composition several times, at each reading with but one object in view: better expressions; more appropriate wording; combining and separating sentences; grammatical structure; spelling; punctuation and capitalization.

Select an attractive title. Sometimes an expression from the body of the composition makes an excellent title.

SUGGESTIONS: The Reward of an Unkind Act; An Unexpected Meeting; In the Nick of Time; A Good Lesson; The Hidden Stream; Mental Telepathy.

III. Correction Exercise

Read your composition aloud so that you may receive the criticisms of your teacher and your classmates.

Exchange compositions with a classmate and correct errors that were not discussed in the oral reading.

II. ORIGINAL COMPOSITION

Description of a Person

The Frank's Appearance

The Frank seemed a powerful man, built after the ancient Gothic cast of form, with light-brown hair, which, on the removal of his helmet, was seen to curl thick and profusely over his head. His features had acquired, from the hot climate, a hue much darker than those parts of his neck which were less frequently exposed to view, or than was warranted by his full and well-opened blue eyes, the color of his hair and of the mustache, which thickly shaded his upper lip, while his chin was carefully divested of beard, after the Norman fashion. His nose was Grecian and well formed; his mouth a little large in proportion, but filled with well-set, strong, and beautifully white teeth; his head small and set upon the neck with much grace. His age could not exceed thirty, but, if the effects of toil and climate were allowed for, might be three or four years under that period. His form was tall, powerful, and athletic, like that of a man whose strength might, in later life, become unwieldy, but which was hitherto united with lightness and activity. His hands, when he withdrew the mailed gloves, were long, fair, and well-proportioned; the wrist bones peculiarly large and strong; and the arms themselves remarkably well shaped and brawny.

A military hardihood and careless frankness of expression characterized his language and his motions; and his voice had the tone of one more accustomed to command than to obey, and who was in the habit of expressing his

sentiments aloud and boldly, whenever he was called upon to announce them.

SIR WALTER SCOTT.

From *The Talisman*.

I. Oral Composition

What kind of composition is this model? What does the first paragraph tell? The second? Show that there is enough detail in this description for an artist to draw a picture of the Frank.

Tell what is meant by—Gothic cast of form; profusely; than was warranted by his full and well-opened blue eyes; divested; beautifully white; effects of toil and climate were allowed for; strength might, in later life, become unwieldy; mailed gloves; a military hardihood; careless frankness of expression; expressing his sentiments aloud and boldly.

Describe some interesting person you know—some one not of a common type. Tell how you met the person you intend to describe; then follow the model by giving a description of his physical makeup; and close by stating his character, either directly or by inference, through some incident.

II. Written Composition

Write your outline. When you have read it to your classmates and received their criticisms, write your description. Read again the suggestions (page 164) for writing and for correcting your composition.

III. Correction Exercise

See directions on page 164. Do not interrupt your classmate while he is reading, but make notes, and from these give your suggestions to him when he has finished. Remember that criticism consists in noting the parts that are well written as well as those that are not.

III. LETTER WRITING—A REQUEST

My dear Friend:

If once I were gone from this scene of hurry and dissipation, I promise myself the pleasure of that correspondence being renewed which has been so long broken. At present I have time for nothing. Dissipation and business engross every moment.

I am engaged in assisting an honest Scotch enthusiast, a friend of mine, who is an engraver, and has taken it into his head to publish a collection of all our songs set to music, of which the words and music are done by Scotsmen. This, you will easily guess, is an undertaking exactly to my taste. I have collected, begged, borrowed, and stolen all the songs I could meet with.

"Pompey's Ghost," words and music, I beg from you immediately, to go into this second number—the first is already published. I shall show you the first number when I see you in Glasgow, which will be in a fortnight or less. Do be so kind as to send me the song in a day or two—you cannot imagine how much it will oblige me.

Robert Burns.

I. Oral Composition

Name the parts of a letter. Tell where each is placed and what punctuation marks are used. (See pages 113, 114.) What parts are missing in this letter? Give several closings that Burns might have used.

State the theme of his letter. Give the outline. Tell, if you can, what makes this letter so attractive. Name the expressions that show frankness on the part of Burns.

Mention some requests that you might make of friends. Following the outline of the model, tell what you will write in a letter requesting something of a friend.

1. The greeting.
2. Reason for request.
3. The request.

II. Written Composition

Write your letter and also the superscription. Try to write in a manner similar to that of Burns.

Name the points to be kept in mind in the correction of a composition. Read your work several times, each time with one of these objects in view.

III. Correction Exercise

When you have exchanged letters with a classmate, look for mistakes in form and in punctuation.

IV. ORIGINAL COMPOSITION

How to Make an Article

How to Make a Music Case

There are many different cases made to hold sheet music, but a very simple, inexpensive, and serviceable one can be made with a little labor from a mailing tube and a piece of silk which you may find among your scraps.

If you can not get a mailing tube about fourteen inches long and three inches in diameter, you can easily make one from a piece of stiff wrapping paper fourteen inches wide and about twenty inches long. With a rolling-pin, or some other cylindrical object, roll your paper into the form of a tube, pasting the paper as you roll it. Cut from cardboard a disc just large enough to fit into the opening of the tube, and one from the wrapping paper, an inch larger. Cut the edges of the latter and paste it over the cardboard disc and the end of the tube.

The silk cover for the tube should be made about three inches longer than it and wide enough to allow for the seam. For the end mark off a circle on the silk and so cut it that you will have a quarter-inch margin for the seam. Sew up the long seam and then sew the circle of silk into the end of the cover. Hem the other end and run a drawing string an inch from the edge.

Slip the cover over the tube and tie both ends of a ribbon around the case in such manner as to leave a loop for a handle. Fasten the ribbon to the silk by taking a few stitches under the bows and your music case is finished.

I. Oral Composition

Read the model and tell what kind of composition it is. Contrast the three kinds of compositions: narration, description, and exposition. What test would you apply to an exposition, before stating that it is a good one? How does the model meet the test?

Give the outline of the model. Following the outline, tell how to make a music case.

Mention some things you have made in manual training lessons.

SUGGESTIONS: A Curio Cabinet; How to Make a Footstool; How to Make Drop Cakes; The Construction of a Dictionary Stand; The Making of a Waist; How to Make a Barometer; How to Make "Nuggets."

Following this general plan, tell how to make some article:

1. A statement of what is to be made.
2. Materials.
Kind; size; how used.
3. How the article is finished.

II. Written Composition

Write your composition. In your explanation give sufficient detail to make it clear. Do not make the mistake of supposing your readers know what is in your mind and not expressed.

III. Correction Exercise

Your classmates will see whether it is possible to make the article according to your explanation.

V. ORIGINAL COMPOSITION

A Mistake

Poor Charity

A man stood on the shady side of the street with his hat in his hand, and as I passed he gave me a piteous look, though he said nothing. He had such a woebegone face and such a threadbare coat that I at once took him for one of those mendicants who bear the title *poveri vergognosi*, bashful beggars—persons whom pinching want compels to receive the stranger's charity, though pride restrains them from asking it.

Moved with compassion, I threw into the hat the little I had to give; when, instead of thanking me with a blessing, my man of the threadbare coat showered upon me the most sonorous maledictions of his native tongue, and, emptying his greasy hat upon the pavement, drew it down over his ears with both hands and stalked away with all the dignity of a Roman senator in the best days of the republic, to the infinite amusement of a green-grocer who stood at his shop door bursting with laughter.

No time was given me for an apology, but I resolved for the future to be more discriminating in my charities, and not to take for a beggar every poor gentleman who chose to stand in the shade with his hat in his hand on a hot summer's day.

HENRY W. LONGFELLOW.

From *Ovre-Mer*.

I. Oral Composition

State the theme and give the outline of the model.

Notice that the events are given in the order in which they occurred. At what place in the story do we learn that a mistake was made? What is this place in a composition called? What would be the effect if the climax came in the early part of the story?

Give other expressions for—*woebegone; threadbare; mendicants; pinching want; moved with compassion; sonorous maledictions; stalked; infinite; discriminating.*

Pick out examples of alliteration. What is the value of alliteration?

Think of some mistake you have made. State the theme for a composition, telling about it. Guided by the plan of the model, write the outline for your story.

1. Circumstances.
Time; place.
2. The mistake.
(a) What was done.
(b) The result.
3. Explanation.

After you have read your outline aloud and received the criticisms of teacher and classmates, tell your story.

II. Written Composition

Try to write your composition in such a way that those who read it will feel as you did at the time of your experience.

What elements constitute an attractive title? Give an attractive title to your composition.

III. Correction Exercise

In correcting your classmates' compositions, see that the proper order of events is observed and that the climax is placed at the end.

VI. ORAL AND WRITTEN REPRODUCTION**Assassination of Julius Cæsar**

Julius Cæsar returns victorious from foreign wars and, according to custom, the citizens of Rome escort him in triumph to the Capitol. So overjoyed are they that Mark Anthony deems the day propitious to offer him a kingly crown. This is thrice offered and thrice refused. But even in the hour of Cæsar's greatest triumph forces are at work against him. Cassius has gathered together a band of conspirators, who finally persuade Brutus, a high-minded Roman, to join them, under the belief that the death of Cæsar will be for the country's good.

Upon his entry into Rome Cæsar had been warned by a soothsayer to "beware the ides of March." So on the

dawn of this portentous day he is minded to remain at home, especially since his wife has been the victim of ominous dreams. But the conspirators have foreseen his hesitancy and therefore come in a body to urge his attendance at the senate house. Ashamed of his fears, he yields and goes with them.

Once in the senate house the conspirators, under guise of presenting a petition, press about Cæsar; and presently each one stabs him, Brutus thrusting last of all. Cæsar murmurs, "And *thou*, Brutus?" and expires. . . .

Brutus accordingly makes a short speech to the citizens, in which he pleads the general welfare as sufficient cause and excuse for the slaying of Cæsar. Anthony follows him in a skillful harangue, full of praise for Cæsar; and though referring to Brutus and his party as "honorable men," he turns the term into a reproach and byword. The populace, which but a moment before was applauding Brutus to the echo, now turns in fury against him. The conspirators are forced to flee the city.

J. WALKER McSPADDEN.

From Shakesperian Synopses.

I. Oral Composition

Of what Shakesperian play has this synopsis been made? Read the synopsis and, from your knowledge of the play, state what words and expressions are well chosen and why you think so. What is the value of inserting in the synopsis quotations from the play?

Of the play Julius Cæsar, or of any other masterpiece you have read, name the parts that have appealed to you.

Make an outline of one of them. Give the synopsis of the part you have outlined.

II. Written Composition

Following the outline you gave in Lesson I, write your reproduction of the extract you chose. Compare it with the original and make corrections.

III. Correction Exercise

One of the things to criticize in the work of a classmate is the extent to which he has reproduced the spirit of the author.

VII. ORIGINAL COMPOSITION

Topic in Geography

The Relation of Mountains to Man

Mountains usually contain many steep and long slopes, and are so rugged that they are often hard to travel through. Railroads and highways are built with difficulty across mountain districts. In some cases tunnels, many miles in length, have to be constructed for railroads to pass from one side of the range to the other. Mountains have always been barriers, hemming people in and keeping them from readily occupying the area beyond.

From the standpoint of commerce or travel, therefore,

the important parts of a mountain system are the lowest points in the crests of ranges where people can get over most easily. Such low *gaps* or *passes* have always been of great importance. In certain parts of our country roads or trails were made through these gateways by the Indians and buffaloes that formerly occupied the region. In many cases, as for instance in West Virginia, these early paths are now used for railways or highways.

The high peaks are usually avoided except by those who wish to ascend them for the pleasure of mountain climbing, or for the view to be gained from them. As the air on the mountains is always thinner and purer than that on the lower plains, these highlands are visited by many people in search of health or for pleasure, particularly in the summer time.

The highest peaks in the world have their summits covered with snow. Most of the other mountains are covered by forests, and are the homes of certain wild animals which can climb over the rocks and steep slopes with ease. Therefore mountains are often visited by hunters in search of big game. Some mountains contain valuable minerals like gold, silver, and copper, and hence mining towns have sprung up in regions that never would have been occupied otherwise. Leadville and Cripple Creek, Colorado, are examples of such mining towns.

R. E. DODGE.

From *Advanced Geography*.

I. Oral Composition

State the theme of this article. Give the outline.

Is the account clear and easily understood? How has the author made it clear and simple? Point out

some of the sentences that are prominent for their simplicity.

Mention some subjects about which you have studied in geography.

SUGGESTIONS: Relation of Rivers to Man; How Man Has Changed the Surface of the Earth; The Importance of Railroads; Commercial Intercourse with Great Britain.

From the subjects you mentioned, select one and state the theme and the outline for its treatment.

Keeping to the theme and the outline, give your account. Your classmates will criticize your recitation with regard to facts as well as to language.

II. Written Composition

Write the theme and the outline of your account, and, when they have been criticized by your teacher and your classmates, write your composition.

Read it several times, each time with a specific object in view.

III. Correction Exercise

After the compositions have been read and criticized, exchange work with a classmate and correct those mistakes which were not noticed in the oral reading. When there arises a question as to whether the statements are correct, consult your geography.

VIII. ORIGINAL COMPOSITION

A Scene

Eventide

The sultry day was closing, and I had reached, in my accustomed evening's walk, the woodland gallery that looks down upon the Alban Lake.

The setting sun seemed to melt away in the sky, dissolving into a golden rain that bathed the whole Campagna with unearthly splendor, while Rome in the distance, half-hidden, half-revealed, lay floating like a mote in the broad and misty sunbeam.

The woodland walk before me seemed roofed with gold and emerald, and at intervals across its leafy arches shot the level rays of the sun, kindling, as they passed, like the burning shaft of Acastes.

Beneath me the lake slept quietly. A blue, smoky vapor floated around its overhanging cliffs; the tapering cone of Monte Caro hung reflected in the water; a little boat skimmed along its glassy surface, and I could even hear the sound of the laboring oar, so motionless and silent was the air around me.

HENRY W. LONGFELLOW.

From *Outre-Mer*.

I. Oral Composition

Read this model very carefully and try to get a general notion of the picture.

Give the meaning of—*eventide*; *woodland gallery*; *melt away*; *dissolving into a golden rain*; *bathed*; *unearthly splendor*; *lay floating*; *mote*; *roofed*; *slept*.

Give other expressions for—*accustomed; at intervals; shot the level rays; floated; hung; laboring oar.*

What part of the picture is given in the second paragraph? In the third? Give the complete outline.

What is meant by word painting? Give examples of it in this description. What tropes are used? Point out examples of them. In what way do tropes aid in word painting?

Read the extract again and state what feeling is aroused.

Mention some scene that has appealed to you.

SUGGESTIONS: A Moonlight Scene; At Noonday; A Winter's Scene; Sunrise; A Scene in Indian Summer; A Soft Rain; The Frozen Stream.

Following this outline, describe the scene:

1. Introduction.
Time; place.
2. Background.
 - (a) Coloring.
 - (b) Relative size of objects.
3. Foreground.
 - (a) Coloring.
 - (b) Objects.
4. Tone.
 - (a) The blending of color.
 - (b) The harmony of objects.

Your classmates will suggest ways in which your description may be improved.

II. Written Composition

What kind of title should you have for your composition? Suggest ways of choosing it.

Write your composition. Try to use such expressions as will arouse in your readers impressions similar to those you received.

III. Correction Exercise

Read your composition aloud for class criticism. Exchange compositions with a classmate and freely discuss each other's work.

Exchange compositions with a different classmate each time you write, so as to get the advantage of many viewpoints.

IX. LETTER WRITING—AN APPLICATION

4016 Baltimore Ave.,

Philadelphia, Mar. 1, 1913.

Messrs. Strawbridge and Clothier,

8th and Market Streets, Philadelphia.

Gentlemen:

In reply to your advertisement in this morning's "Inquirer" for an entry clerk, I beg leave to apply for the position.

I am fifteen years of age. I have just graduated from the Stephen Girard School. If you desire, I will furnish you with recommendations from my principal and my teachers.

Yours respectfully,

John Smith.

John Smith
4016 Baltimore Ave.



Messrs. Strawbridge and Clothier
8th and Market Streets
Philadelphia

I. Oral Composition

Review the parts of a letter.

Into what two parts is the body of the letter divided? Why is it not necessary to have a third paragraph, in which the applicant promises to give satisfaction, or in which he hopes to receive a favorable reply? Why should a letter of this kind be as brief as possible?

What would be one of the first things for which an employer would look when reading the letter of an applicant. Name some other important considerations. Give reasons for your answer.

Suggest other ways of wording the letter.

II. Written Composition

Select an advertisement from a newspaper and answer it.

THINGS TO REMEMBER: Neatness; brevity; accuracy; penmanship; and, *in the form*, heading; salutation; body (application—qualifications); closing; signature; superscription.

III. Correction Exercise

Exchange letters with a classmate, compare his work with the model, and mark any mistakes you find.

If you have made a mistake, or if the penmanship is not your best, rewrite your letter. If you were applying for a position and you made even a slight mistake in your letter, why would it be well to rewrite it?

X. ORIGINAL COMPOSITION

An Historical Account

The Louisiana Purchase

When Napoleon got Louisiana from Spain, he had an idea of again founding a great French colony in America. At the moment France and Great Britain were at peace. But it soon looked as if war would begin again. Napoleon knew that the British would at once seize Louisiana and he could not keep it anyway. So one day, when the Americans and the French were talking about the purchase of New Orleans, the French minister suddenly

asked if the United States would not like to buy the whole of Louisiana. Monroe and Livingston, the American ministers, had no authority to buy Louisiana. But the purchase of the whole colony would be a great benefit to the United States. So they quickly agreed to pay fifteen million dollars for the whole of Louisiana.

Jefferson found himself in a strange position. The Constitution nowhere delegated to the United States power to acquire territory. But after thinking it over Jefferson felt sure that the people would approve of the purchase. The treaty was ratified. The money was paid.

This purchase turned out to be a most fortunate thing. It gave to the United States the whole western valley of the Mississippi. It also gave to Americans the opportunity to explore and settle Oregon, which lay beyond the limits of Louisiana.

EDWARD CHANNING.

From A Short History of the United States.

Copyright, 1900, by The Macmillan Company.

I. Oral Composition

State the theme of this account. Give the outline. In your own words tell about the purchase of Louisiana.

What do you notice about the length of most of the sentences in the model? What is the effect of such sentences upon the style of a writing? Tell why so much information is so briefly given. Pick out similar instances in your history textbook.

Mention some topics you have studied in your history work. Give the outline of the way you will treat one of them. Following the outline, give your account.

Read at home, or at the library, the accounts of your topic as given in several books. What is a list of these books called? Why is it well to read more than one book on a subject?

II. Written Composition

Write your account. If there are in the books you read any expressions that particularly appeal to you, use them in your composition. Write your bibliography at the end of your account.

III. Correction Exercise

From what sources does the historian get his material? Of what value is a history whose author has not been careful to give only facts? In criticising your classmates' work, correct errors in statement as well as in language.

XI. ORIGINAL COMPOSITION—INVENTION

The Bird's Victory

The poor Emperor could scarcely breathe; it was just as if something lay upon his chest; he opened his eyes, and then he saw that it was Death who sat upon his chest, and had put on his golden crown, and held in one hand the Emperor's sword, in the other his beautiful

banner. And all around, from among the folds of the splendid velvet curtains, strange heads peered forth; a few very ugly, the rest quite lovely and mild. These were all the Emperor's bad and good deeds, that stood before him now that Death sat upon his heart.

"Do you remember this?" whispered one to the other. "Do you remember that?" and then they told him so much that the perspiration ran from his forehead.

"I did not know that!" said the Emperor. "Music! music! the great Chinese drum!" he cried, "so that I need not hear all they say!"

And they continued speaking, and Death nodded like a Chinaman to all they said.

"Music! music!" cried the Emperor. "You little precious golden bird, sing, sing! I have given you gold and costly presents; I have even hung my golden slipper around your neck—sing now, sing!"

But the bird stood still; no one was there to wind him up, and he could not sing without that; but Death continued to stare at the Emperor with his great, hollow eyes, and it was quiet, fearfully quiet.

Then there sounded from the window, suddenly, the most lovely song. It was the little live Nightingale, that sat outside on a spray. It had heard of the Emperor's sad plight, and had come to sing to him of comfort and hope. As it sang the specters grew paler and paler; the blood ran quicker and more quickly through the Emperor's weak limbs; and even Death listened, and said: "Go on, little Nightingale, go on!"

"But will you give me that splendid golden sword? Will you give me that rich banner? Will you give me the Emperor's crown?"

And Death gave up each of these treasures for a song. And the Nightingale sang on and on; and it sang of the quiet churchyard where the white roses grow, where the elder blossoms smell sweet, and where the fresh grass is moistened by the tears of survivors. Then Death felt a longing to see his garden, and floated out at the window in the form of a cold white mist.

"Thanks! thanks!" said the Emperor. "You heavenly little bird, I know you well. I banished you from my country and empire, and yet you have charmed away the evil faces from my couch, and banished Death from my heart! How can I reward you?"

"You have rewarded me!" replied the Nightingale. "I drew tears from your eyes, when I sang the first time—I shall never forget that. Those are the jewels that rejoice a singer's heart. But now sleep, and grow fresh and strong again. I will sing you something."

And it sang, and the Emperor fell into a sweet slumber. Ah! how mild and refreshing that sleep was! The sun shone upon him through the windows, when he awoke refreshed and restored: not one of his servants had yet returned, for they all thought he was dead; only the Nightingale still sat beside him and sang.

HANS C. ANDERSEN.

From *The Nightingale*.

I. Oral Composition

What is this story intended to show? Give the outline.

What is the value of invention? Read this story carefully and see whether you can discover what

qualities invention should possess. State them in the order of their importance.

Mention some things about which you might write in an imaginative way. Give the theme and the outline for an original story.

Tell your story. Try to use expressions appropriate to the topic chosen.

Criticize one another's stories as you have done in previous work.

II. Written Composition

When your outline has been criticized by your classmates, write your story. Be sure to have a definite theme and adhere to it throughout your work. It is very easy in invention to wander from the topic.

Here is an opportunity for the selection of a very attractive title. Take pains in choosing one.

SUGGESTIONS: The Magic Book; What I Heard from an Egyptian Pyramid; Where a Shoe Traveled; A Trip among the Planets; The Moonbeams' Symphony; The Zephyr's Tale; A Soft, Silvery Sound.

How many times should you read over your work? State the purposes of these readings.

III. Correction Exercise

In criticizing one another's stories, remember that, as the story is purely imaginative, the writer

has the privilege of making his own conditions, no matter how improbable they may be.

By a vote of the class decide who has the best story.

XII. ORIGINAL COMPOSITION

An Experiment

Reflection of Color

Fill a spirit lamp with alcohol in which a large quantity of salt has been dissolved. On being lit it will be found to burn with a livid yellow flame. Let a room be lighted entirely by one or two of such lamps. It should, if possible, be hung with pictures in water and oil colors, and the persons present ought to wear nothing but the brightest colors, and the table be ornamented with the gayest of flowers. An astonishing appearance will be presented.

The furniture and every other object which the room contains will reflect but a single color. The brightest purple, the purest lilac, the liveliest green will be converted into a monotonous yellow. The same change will take place in the countenances of those present: every one will laugh at the appearance of his neighbor's face without thinking that he is just as great a subject of laughter to them.

Nothing can, better than this experiment, show that bodies will seem to be of the color which they can reflect. When they receive only yellow rays, they can themselves

be of no other color. And if any of them are not able to reflect yellow light, these will appear black.

L. C. COOLEY.

From *Elements of Natural Philosophy*.

I. Oral Composition

What is the theme of this article? Give the outline. Reproduce the account in your own words.

Show by referring to the model that an explanation may be made clear and may be, at the same time, attractively told.

Mention some experiments you have performed, or seen performed, in your science work.

Following this outline, describe the experiment:

1. (a) Apparatus.
(b) Experiment.
2. Observation.
3. Inference.
4. Application.

When you have finished talking, your classmates will criticize your recitation.

II. Written Composition

Write your composition. Try to imitate the model in the simplicity, the clearness, and the attractiveness of the language.

III. Correction Exercise

What should be the nature of your criticism in a composition of this kind?



ICHABOD'S RETURN HOME

XIII. ORIGINAL COMPOSITION

An Experience

Ichabod's Return Home

It was the very witching time of night that Ichabod, heavy-hearted and crestfallen, pursued his travel homewards, along the sides of the lofty hills which rise above Tarrytown, and which he had traversed so cheerily in the afternoon. . . . All the stories of ghosts and goblins that he had heard in the afternoon, now came crowding upon his recollection. The night grew darker and darker; the stars seemed to sink deeper in the sky, and driving clouds occasionally hid them from his sight. . . .

In the dark shadow of the grove, on the margin of the brook, he beheld something huge, misshapen and towering. . . . Though the night was dark and dismal, yet the form of the unknown might now in some degree be ascertained. He appeared to be a horseman of large dimensions and mounted on a black horse of powerful frame.

Ichabod, who had no relish for this strange midnight companion, and bethought himself of the adventure of Brom Bones with the Galloping Hessian, now quickened his steed, in hopes of leaving him behind. The stranger, however, quickened his horse to an equal pace. Ichabod pulled up, and fell into a walk, thinking to lag behind,—the other did the same. His heart began to sink within him; he endeavored to resume his psalm-tune, but his parched tongue clove to the roof of his mouth, and he could not utter a stave.

There was something in the moody and dogged silence

of this pertinacious companion, that was mysterious and appalling. It was soon fearfully accounted for. On mounting a rising ground, which brought the figure of his fellow traveler in relief against the sky, gigantic in height, and muffled in a cloak, Ichabod was horror-struck on perceiving that he was headless!—but his horror was still more increased, on observing that the head, which should have rested on his shoulders, was carried before him on the pommel of the saddle: his terror rose to desperation; he rained a shower of kicks and blows upon Gunpowder, hoping, by a sudden movement, to give his companion the slip, but the specter started full jump with him. Away then they dashed, through thick and thin, stones flying, and sparks flashing at every bound. Ichabod's flimsy garments fluttered in the air, as he stretched his long lank body away over his horse's head, in the eagerness of his flight. . .

"If I can but reach that bridge," thought Ichabod, "I am safe." Just then he heard the black steed panting and blowing close behind him; he even fancied that he felt his hot breath. Another convulsive kick in the ribs and old Gunpowder sprang upon the bridge; he thundered over the resounding planks; he gained the opposite side; and now Ichabod cast a look behind to see if his pursuer should vanish, according to rule, in a flash of fire and brimstone. Just then he saw the goblin rising in his stirrups, and in the very act of hurling his head at him. Ichabod endeavored to dodge the horrible missile, but too late. It encountered his cranium with a tremendous crash,—he was tumbled headlong into the dust, and Gunpowder, the black steed, and the goblin rider passed by like a whirlwind.

The next morning the old horse was found without his saddle, and with the bridle under his feet, soberly cropping the grass at his master's gate. In one part of the road leading to the church was found the saddle, trampled in the dirt; the tracks of horses' hoofs deeply dented in the road, and evidently at furious speed, were traced to the bridge, beyond which, on the bank of a broad part of the brook, where the water ran deep and black, was found the hat of the unfortunate Ichabod, and close beside it a shattered pumpkin.

WASHINGTON IRVING.

From *The Legend of Sleepy Hollow*.

I. Oral Composition

In the last paragraph what fact is left to be supplied by the reader's imagination? Show how this omission strengthens the story. Wherein does the humor lie in this narration?

Give the outline. Where is the climax? How does the author hold the reader in suspense? What is the value of following the original sequence of events? Change the order and see whether your answer holds good.

What was the superstition of the *Galloping Hessian*?

Give the meaning of—*witching time; parched tongue; in relief; through thick and thin; encountered his cranium*.

Give other expressions for—*ascertained*; *relish*; *pertinacious*; *appalling*.

What expressions do you particularly like? Give reasons for your choice. Pick out those words and expressions you think are especially appropriate to this account and tell why you think so.

Think of some experience you have had. Following this general plan, write your outline:

1. Circumstances.
Time; place; parties concerned.
2. The experience.
(a) What happened.
(b) The result.
3. The explanation.

After the theme and the outline have been criticized by your classmates, tell your story. In narrating your experience, try to produce in your hearers feelings similar to those you experienced.

II. Written Composition

Write your composition. If you give too much detail, your composition will be monotonous; if you give too little detail, it will lack interest. Try to strike a happy mean.

III. Correction Exercise

Recalling the study of the model, from what standpoints should you criticize your classmates' stories.

XIV. ORIGINAL COMPOSITION

A Disaster

Mount Vesuvius in Eruption

The cloud which had scattered so deep a murkiness over the day had now settled into a solid and impenetrable mass. But in proportion as the blackness gathered did the lightnings around Vesuvius increase in their vivid and scorching glare. Nor was their horrible beauty confined to the usual hues of fire; no rainbow ever rivaled their varying and prodigal dyes. Now brightly blue as the most azure depths of a southern sky,—now of a livid and snake-like green, darting restlessly to and fro as the folds of an enormous serpent,—now of a lurid and intolerable crimson, gushing forth through the columns of smoke, far and wide, and lighting up the whole city from arch to arch—then suddenly dying into a sickly paleness, like the ghost of their own life!

In the pauses of the showers you heard the rumbling of the earth beneath and the groaning waves of the tortured sea; or, lower still, and audible but to the watch of intensest fear, the grinding and hissing murmur of the escaping gases through the chasms of the distant mountain. Sometimes the cloud appeared to break from its solid mass, and, by the lightning, to assume quaint and vast mimicries of human or of monster shapes, striding across the gloom, hurtling one upon the other, and vanishing swiftly into the abyss of shade; so that, to the eyes and fancies of the affrighted wanderers, the vapors seemed like the bodily forms of gigantic foes—the agents of terror and of death.

The ashes in many places were already knee-deep; and the boiling showers which came from the steaming breath of the volcano forced their way into the houses, bearing with them a strong and suffocating vapor. In some places immense fragments of rock, hurled upon the house roofs, bore down along the streets masses of confused ruin, yet more and more, with every hour, obstructed the way; and as the day advanced, the motion of the earth was more sensibly felt—the footing seemed to slide and creep—nor could chariot or litter be kept steady even in the most level ground.

BULWER LYTTON.

From *The Last Days of Pompeii*.

I. Oral Composition

Give the meaning of—*impenetrable; scorching glare; horrible beauty; prodigal dyes; darting restlessly; lurid and intolerable crimson; sickly paleness; tortured sea; watch of intensest fear; vast mimicries; abyss of shade; more sensibly felt.*

Read over the model and, stopping at the descriptive words, show their fitness for this picture. What expressions do you think are especially attractive? Tell why you think so.

Pick out examples of simile, metaphor, and alliteration; and show what is gained by their use.

Mention some things that lend themselves to a narrative description.

SUGGESTIONS: A Shipwreck; A Fire; A Tornado; A Train Wreck; A Flood; A Blizzard.

Give the outline for your treatment of one of them. Employ appropriate tropes. Give your description.

II. Written Composition

Write your composition. Use descriptive words that are in keeping with the thing described. Refer to the dictionary to get the best word. Read over your work and make corrections.

III. Correction Exercise

What things should you have in mind when you criticize your classmates' compositions?

XV. LETTER WRITING—APPRECIATION

My dear Doctor:

Thirteen months ago, when it seemed likely that this story had come to a close, a kind friend brought you to my bedside, whence, in all probability, I never should have risen but for your constant watchfulness and skill. I like to recall your great goodness and kindness (as well as many acts of others, showing quite a surprising friendship and sympathy) at that time when kindness and friendship were most needed and welcome.

And as you would take no other fee but thanks, let me record them here on behalf of me and mine, and subscribe myself,

Yours most sincerely and gratefully,

W. M. Thackeray.

I. Oral Composition

What is the theme of this letter? About what is the first paragraph? To what is the second devoted?

Can you tell what there is about the letter that makes it so attractive? Do you feel that Thackeray really meant what he said? Give reasons for your answer.

Think of an occasion when you were very grateful to some one. To whom were you grateful? For what?

If you were to write a letter to that person, what would your first paragraph contain? What would you state in the second? Tell what you would say in your letter, so that your classmates may tell you wherein it might be improved.

II. Written Composition

Write your letter of thanks. Compare it with the model on page 180 to correct mistakes in form. Read it over for the purpose of improving your expressions. To make what other corrections should you read your work?

III. Correction Exercise

If you did not give your letter orally in Lesson I, read it to your classmates for their criticism.

To the teacher.—If a sufficient number of pupils recited in Lesson I, the wording of various kinds of letters may be discussed in place of the Correction Exercise.

Exchange letters with a classmate and correct mistakes that were not noticed in the oral work.

XVI. ORIGINAL COMPOSITION

An Imaginary Autobiography

The Adventures of a Shilling

It seemed to me in my dream that the shilling which lay upon the table reared itself upon its edge, opened its mouth, and in a soft, silver sound gave me the following account of its life and adventures:

"I was born," said he, "on the side of a mountain, near a little village of Peru, and made a voyage to England in an ingot under the convoy of Sir Francis Drake. I was, soon after my arrival, taken out of my Indian habit, refined, naturalized, and put into the British mode, with the face of Queen Elizabeth on one side, and the arms of the country on the other.

"Being thus equipped, I found in me a wonderful inclination to ramble and visit all parts of the new world into which I was brought. The people very much favored my natural disposition, and shifted me so fast from hand to hand that before I was five years old I had traveled into almost every corner of the nation.

"But in the beginning of my sixth year, to my unspeakable grief, I fell into the hands of a miserable old fellow, who clapped me into an iron chest, where I found five hundred more of my own quality, who lay under the same confinement. The only relief we had was to be taken out and counted over in the fresh air every morning and evening.

"After an imprisonment of several years we heard somebody knocking at our chest, and breaking it open with a hammer. This, we found, was the old man's heir, who, as his father lay a-dying, was so good as to come to our release; he separated us that very day. What was the fate of my companions I know not.

"As for myself, I was sent to the apothecary's shop. The apothecary gave me to a butcher, the butcher to a brewer, the brewer to his wife, who made a present of me to a clergyman. After this manner I made my way merrily through the world; for, as I told you before, we shillings love nothing so much as traveling.

"In the midst of this pleasant progress which I made from place to place, I was arrested by a superstitious old woman, who shut me up in a greasy purse, in pursuance of a foolish saying, that while she kept a Queen Elizabeth's shilling about her she should never be without money. I continued here a close prisoner for many months, until at last I was exchanged for eight-and-forty farthings. . . .

"After many adventures, which it would be tedious to relate, I was sent to a young spendthrift, in company with the will of his deceased father. The young fellow, who, I found, was very extravagant, gave great demonstrations of joy at receiving the will; but, opening it, he found himself disinherited and cut off from the possession of a fair estate by virtue of my being made a present to him. This put him into such a passion, that he threw me away from him as far as he could fling me. I chanced to light in an unfrequented place under a dead wall, where I lay, undiscovered and useless, during the usurpation of Oliver Cromwell."

JOSEPH ADDISON.

I. Oral Composition

State the theme of this invention. Give the topic of each paragraph. In what way is this story instructive?

Study the first paragraph and tell why it makes an attractive beginning to this account.

Note the repetition of the quotation marks at the beginning of each paragraph. Are they used at the end of each paragraph?

Name some things that lend themselves to this inventive treatment. Give the theme and the outline for an autobiography of one of them.

Following the outline, give your account. Select an attractive title.

SUGGESTIONS: The Life History of a Needle; The Football's Story; A Piece of Gold; Autobiography of a Shoe; Adventures of a Bicycle; A Piano's Sad Note; A Hammer All My Life; Who Do You Think I Am?

II. Written Composition

Write your composition. Make corrections.

III. Correction Exercise

If the composition of a classmate describes some industrial process, see that his statements are clear and true.

XVII. ORIGINAL COMPOSITION

A Humorous Description

The Dutch Housewives' Passion for Cleanliness

In those good old days of simplicity and sunshine, a passion for cleanliness was the leading principle in domestic economy, and the universal test of an able housewife.

The front door was never opened, except on marriages, funerals, New Year's Days, the festival of St. Nicholas, or some such great occasion. It was ornamented with a gorgeous brass knocker, curiously wrought, sometimes in the device of a dog, and sometimes of a lion's head, and was daily burnished with such religious zeal that it was often worn out by the very precautions taken for its preservation.

The whole house was constantly in a state of inundation, under the discipline of mops and brooms and scrubbing brushes; and the good housewives of those days were a kind of amphibious animal, delighting exceedingly to be dabbling in water,—insomuch that an historian of the day gravely tells us that many of his townswomen grew to have webbed fingers like unto a duck.

The grand parlor was the *sanctum sanctorum*, where the passion for cleaning was indulged without control. Into this sacred apartment no one was permitted to enter, except the mistress and her confidential maid, who visited it once a week for the purpose of giving it a thorough cleaning. On these occasions they always took the precaution of leaving their shoes at the door, and entering devoutly in their stocking-feet.

After scrubbing the floor, sprinkling it with fine white sand,—which was curiously stroked with a broom into angles and curves and rhomboids,—after washing the windows, rubbing and polishing the furniture, and putting a new branch of evergreens in the fire place, the windows were again closed to keep out the flies, and the room was kept carefully locked until the revolution of time brought round the weekly cleaning day.

WASHINGTON IRVING.

From *History of New York*, by *Diedrich Knickerbocker*.

I. Oral Composition

Read this extract and tell what sentence states the theme. Give the outline.

Give the meaning of—*leading principle; domestic economy; curiously wrought; inundation; discipline of mops; amphibious; sanctum sanctorum*.

Does the author intend that you should take literally all he says? What is his reason for overstating things? Pick out the exaggerations and show the truth of your answer.

Mention some things you have seen that might be treated in a humorous way similar to the model.

Give the theme and the outline for an account of one of them. Give your description.

II. Written Composition

Write your composition. Read it over carefully to correct mistakes.

III. Correction Exercise

Read your composition aloud. Your classmates will tell you where it may be improved. Exchange compositions with a classmate and make further corrections.

XVIII. ORIGINAL COMPOSITION

A System

Dogwatches

The crew are divided into two divisions, as equally as may be, called the watches. Of these, the chief mate commands the larboard, and the second mate the starboard. They divide the time between them, being on and off duty, or, as it is called, on deck and below, every other four hours. . . .

An explanation of the "dogwatches" may, perhaps, be necessary to one who has never been at sea. Their purpose is to shift the watches each night, so that the same watch shall not be on deck at the same hours throughout a voyage. In order to effect this, the watch from four to eight P.M. is divided into two half watches, one from four to six, and the other from six to eight. By this means they divide the twenty-four hours into seven watches instead of six, and thus shift the hours every night.

As the dogwatches come during twilight, after the day's work is done, and before the night watch is set, they are the watches in which everybody is on deck. The captain is up, walking on the weather side of the quarter-deck,

the chief mate on the lee side, and the second mate about the weather gangway. The steward has finished his work in the cabin, and has come up to smoke his pipe with the cook in the galley. The crew are sitting on the windlass or lying on the forecastle, smoking, singing, or telling long yarns. At eight o'clock eight bells are struck, the log is hove, the watch set, the wheel relieved, the galley shut up, and the watch off duty goes below.

RICHARD HENRY DANA, JR.

From Two Years before the Mast.

I. Oral Composition

Give the topic of each paragraph.

In the first paragraph what does the word "watch" mean? In the second?

Give the meaning of—*larboard*; *starboard*; *log is hove*; *wheel relieved*. "Dogwatch" is a corruption of "Dodge Watch." In what way is it a "dodge watch"?

Give the outline for the explanation of some system with which you are acquainted.

Explain the system. Your classmates will tell you how you can make your explanation clearer.

II. Written Composition

Write your composition. Read it over for corrections.

III. Correction Exercise

Help your classmates to make their expositions as clear as the model.

XIX. ORIGINAL COMPOSITION**An Argument****The Importance of Punctuality**

There are two classes of people in the world—the present and the absent; the people who are “on hand” when they ought to be, and those who are not; those who stand up punctually to duty, and those who neglect it. Undoubtedly there are other ways of classifying men, and there are any number of subdivisions in these two classes; but these are found always and everywhere, in all departments of the world’s work, in young and old, in all conditions. There are the people who are there; who never have need to make apologies; for whom nobody has need to wait; who hinder no united activity, and on whom all men learn to depend: and there are also the wide, variable, irregular, and unreliable host of the people who are missed because their seats are empty.

People who heard the oration of Edward Everett on Washington cannot forget how he held up to admiration the great man’s habits of punctuality. The trait seemed so tame and commonplace that one wondered what the orator could find to say of it. But when he said that it was the great law of movement and order in the created universe, of the return of the seasons and of the circuits of the stars, so that should there ever be delay the whole creation would feel the shock, the quiet virtue of being in one’s place at the appointed time appeared as one of those high things in which men might keep in step with the heavens.

More than any of us imagine, it has to do with all the

good to be done on earth and with future good in heaven that a man shall be in his place at the right time.

ANDREW LONGACRE.

From *The Empty Seat*.

I. Oral Composition

Read the model. What does the author wish to prove? Has he convinced you? Let us analyze the article and discover his method of proving the importance of punctuality.

Into what two classes has he divided people? In what other ways might he have divided them? Why did he classify them as *the present and the absent*? What is the value of further defining these classes?

How does the author prove his argument? Whom does he use as an illustration? Why is Washington a particularly good illustration? In what way does the illustration add to the force of the argument?

What is the author's conclusion?

What do you notice about the language used in the model? Arguments often carry greatest weight when put in the simplest language.

Reproduce the model as closely as you can. Follow this outline:

1. Statement of what is to be proved.
2. (a) Arguments.
(b) Illustrations.
3. Conclusion.

Mention some things about which you have tried to convince your mother, your father, or some one else at home. Mention some school habits you think are good. Some of which you do not approve.

Select one of those you have mentioned and try to prove your point. Your teacher and your classmates will tell you where you can improve your recitation.

II. Written Composition

Write your composition. Read it to see where you can make your argument stronger. Read it again to correct mistakes.

III. Correction Exercise

Exchange compositions with a classmate who has taken an opposite view and criticize each other's work.

XX. LETTER WRITING—A FORMAL INVITATION

I. Oral Composition

Look at the invitation forms on pages 209 and 210. Tell what you notice about margins. About arrangement. About punctuation marks. What rule is followed in capitalizing?

In what particulars do these notes differ in form from the letters you have written during the term? Why are these called formal notes?

Tell how an invitation for your school should be worded.

The Class of 1913
requests the honor
of your presence
at the
Graduating Exercises
in the
Forestville School
of the City of Chicago
to be held in the
Assembly Room
on
Tuesday afternoon, June tenth
at half after two o'clock

The Class of 1915
requests the honor
of your presence
at the
Graduating Exercises
in the
Forestville School
of the City of Chicago
to be held in the
Assembly Room
on
Tuesday afternoon, June tenth
at half after two o'clock

II. Written Composition

Write a formal invitation to your graduating exercises. Compare it with the model on page 210 and make corrections. Try to have the appearance as attractive as possible.

III. Supplementary Composition

Mention some invitations that might be formally given. Tell how they should be worded. Write one of them.





